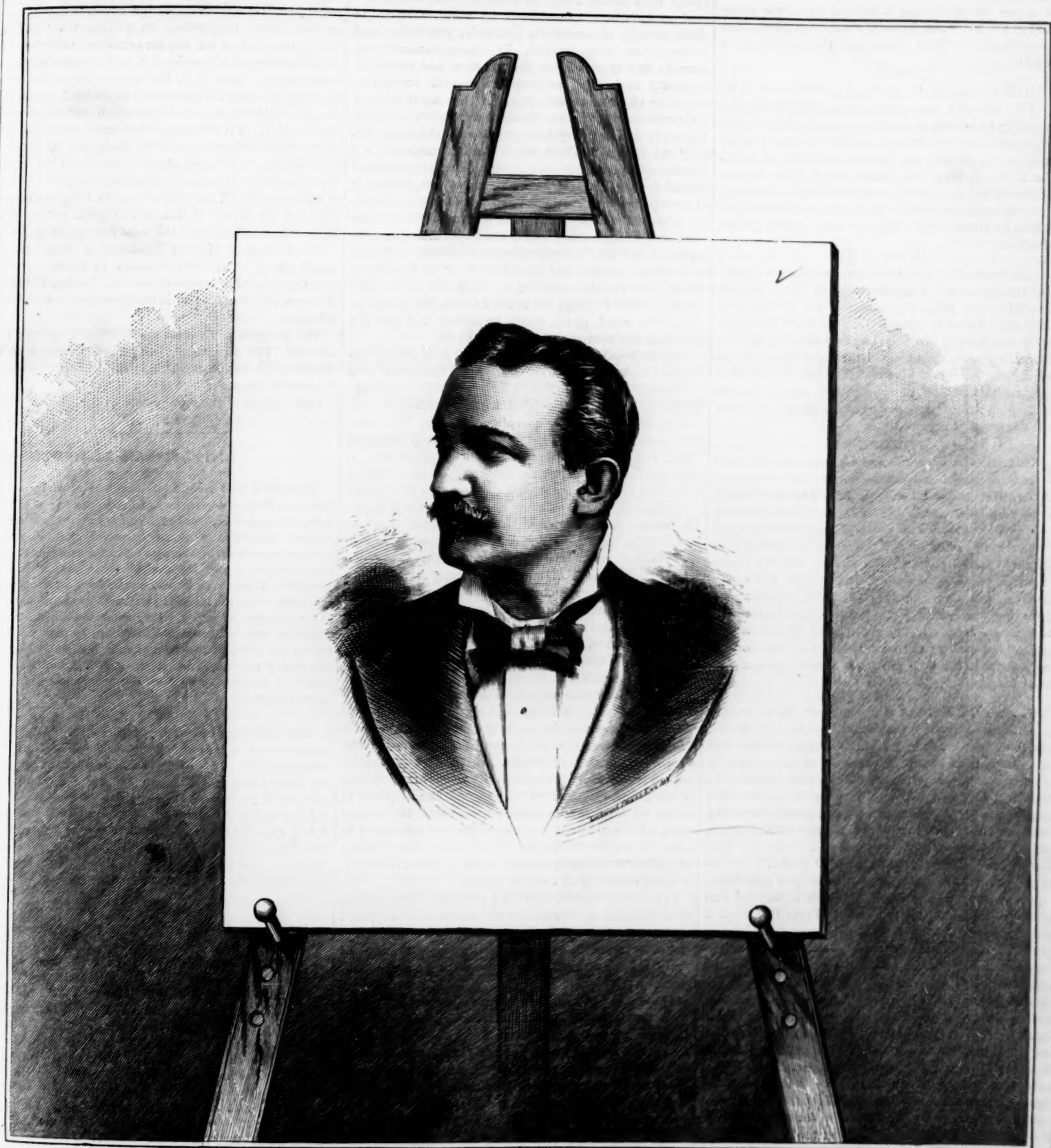




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LIBERATI. ✓





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**T**HE history of the art of tones in all times and climes would be a history of the human mind, so intimately is it found connected with the religion, language and life of all peoples.

**T**HE science of harmony is a generalization of the natural laws that regulate the mutual attraction and repulsion of sounds. Their antipathies are great in inverse proportion to the nearness of their relationships, as determined by the ratios of the speeds of their vibrations.

**T**HE worship of the drum once existed in nearly all parts of the Western Hemisphere. When it was consulted women were excluded. Sometimes a gourd with stones inside, forming a kind of rattle, was set up instead of a drum. The drums of some uncivilized tribes are remarkable for their power and the skill shown in their formation.

**M**ODERN music of the best kind is distinguished by long melodies that require many bars before they terminate in a cadence, and also by giving entire trains of musically expressed thought and conceptions, thus indicating a more definite and lasting condition of mind. In the works of Bach and Beethoven, it is as though these writers had received a special revelation concerning the psychologic character of all tones and their combinations, so truthfully do they delineate special phases of emotion.

**I**T is sometimes said that the contrapuntal style is unfit for the expression of modern musical ideas. It may be as unfit as the Hebrew language is for a treatise in psychology. But as a Hebrew may by bold metaphor, imagery, &c., compel the language, so a Bach, by his unapproached genius, may compel the rigid forms to receive the outpourings of his soul. The fugue in B minor in the first book of Bach's forty-eight preludes and fugues is as deepfelt and impassioned as any modern work written in the freest of the free styles.

**D**ANCING was once a religious exercise, and even now, in Seville and other churches and cathedrals in Spain, an ecclesiastical ballet is danced before the high altar by high-born youths on church festivals. Passion plays, Mysteries, Moralities, oratorios, and even the modern opera were instituted, and the music personally conducted by Catholic priests. The church was the cradle of modern painting, sculpture, architecture, and music. But these arts, and especially the latter, becoming too big for the nurse, went forth into the world untended. The orchestra especially, being discarded by the church, increased its numbers and went unattended to the concert room where it led and still leads a new and enriched secular life.

**T**HE musical inventions of a composer are somewhat influenced by the art materials for which he writes. As soon as he selects these, he finds himself more or less restricted by their natural limitations, or stimulated by the thought of their special capabilities and powers. As a dramatist writing a part for a king, must invent ideas suitable for such a personage, so a composer conceiving music for the trombones, or for a grand church organ, does not dwell on musical thoughts that would find their most suitable expression on a harp or guitar. The arpeggio that is so well adapted for the harp or pianoforte, is quite unsuited for the organ, although it may be executed with technical facility upon it. From this point of view it is possible that the great composer and violinist, Spohr, accustomed to write for a small orchestra performing in a small room, was led to the adoption of a style of writing that is unsuited for our enlarged orchestras and spacious concert halls. His delicate harmonies, modulations, and his chromatic melodies for chorus singers—delightful and even fascinating as they may be—lose their charm when performed by large choral bodies that seem to require progressions of a broader and more sturdy character. Whatever may be said against our gigantic combinations at festival concerts, it is quite certain that they favor the production of art works that are of a grand, noble and masculine character, and thus lead to a love of the sublime.

## CHINESE MUSIC.

**T**HE Chinese, like their neighbors, the Hindoos, do not believe that the art of war is the noblest study of man. They both desire peace and political tranquillity, preferring propriety and repose to progress as we understand it. Yet in almost all other matters these nations are in marked contrast. In China we see muscular effort, in India cerebral. In the former labor, in the latter dreaming. The contrast is as doing and thinking, concrete and abstract, apathy and enthusiasm, democracy and caste, language a heap of atoms and the most perfect language. The contrast is also somewhat like that of English and Irish, of Anglo-Saxon persistence and Celtic caprice, of objectivity and subjectivity, practicality and ideality. Hence, we find in the music of the one concerted, perfectly planned and prepared performances, and in the other free, extemporaneous, solo performances.

The want of ideality, enthusiasm and originality among the Chinese and their most submissive orderliness give an ill flavor to all they do, which prejudices us. It is more difficult to sympathize with them than with any other people; and, for the same reason, their music, notwithstanding its cleverness, remains foreign to our wants and inclinations. It is dry to desperation, unnatural in structure, weak and mechanical as to accent. It repels rather than attracts, and perhaps for this reason few students have been led to study its many marvels. In their worship of ancestors, gratitude, veneration and reverence are most marked. In abstract science they have proved most patient investigators and recorders, especially in keeping astronomical records (we go to them for those of comets, &c.), but they seem to have little inventive inspiration. Hence, their religion is not disfigured by grotesque mythology, although they love allegory and mystery. Their music is more wonderful as a formulated system than as leading to the production of beautiful melodies. Here the absence of imagination is at once perceived. Analogies and formulas will not create great art works. Their love of symbolism is, however, very strong. They find in the imperial stringed instrument, the "kin," correspondences as follows: Its length is as three hundred and sixty-five days; its breadth as the six points of the universe; its thickness as the four seasons; the five strings are as the five original elements, water, fire, wood, metal, earth; its arched top and flat bottom are as heaven and earth, and so on.

The chromatic scale of the Chinese is singularly associated with the months of the year. Beginning with "F," which agrees with November, they proceed through "F sharp," which is associated with December, to "G" for January, and so on to complete the cycle. The modes are considered to be significant of great personages. Thus, that of Koung or "Fa" is grave and serious. It represents the Emperor; the sublimity of his doctrine, the majesty of his countenance, and the high importance of his actions. That of "Cheng" or "Sol," is as the Minister; his justice, intrepidity, &c. And so on for "Kio" or "La;" "Tche" or "Do;" "Yu" or "Re." Strangely enough these modes cannot be transposed without its being discovered. A change of mode is a matter almost as important as a change of character of the music. Qualities of tones are carefully formulated by the Chinese in circular paradigms. They are those obtained from wood, silk, terra cotta, stone, skins, gourd and bamboo.

Music in China occupies a singular position. The science of sounds has there been put to practical purposes from time immemorial. For instance, a great bell is cast such as that in Peking, to form a universal standard of long measure by its height, depth and breadth. The flange gives the circle and various curves. The weight is a standard of weight. When filled with millet seed, it is a measure of capacity. Its pitch is the key note of the Chinese system "F," and gives the diapason to which all musical instruments throughout the empire must be constructed. Its vibrations are a measure of time. It announces the time of day, and is the precursor of prayers at the most solemn parts of their rituals. It is heard distinctly all over the capital.

In ancestral worship there is a profound silence during certain critical moments when the ancestors are supposed to descend, after which three strokes on the drum and one sound from the bell indicates the moment when the music is to be resumed, and at the same time gives the pitch.

The student of Chinese music must become acquainted with the following works: Six books of authenticated theory; four books on music and the dance; twenty-six on ancient music and that of each succeeding dynasty; twelve on the usages respecting the musical instruments "kin" and "che," from the highest antiquity; five on the music of the imperial palace and that required for great occasions; three on calculating the diameter and circumference, and three on measuring rhythms and the "Lu" or diapason. The Chinese are fond of paying great at-

tention to the most minute matters and dwelling on favorite opinions, held traditionally and without new confirmation. They carry on interminable calculations leading to insignificant results, and sometimes to a confusion and disorder of ideas. They study our music from curiosity rather than in expectation of gratification; and we ourselves return the compliment.

In some parts of China (as for instance Peking) the temperature varies often and momentarily from dry air to very great humidity, and from heat to cold, as from 38.4° Reaumur to 9.6°, which, it is said, leads to deafness, and thus to louder music being in vogue. This, however, is possibly erroneous.

The fixed pitch to which the Chinese agreed to conform was established twenty-six hundred years before the present era. Ling-Lung, Minister to Hoang-ti, being able to calculate intervals, was appointed to determine certain musical points. A dispute had arisen respecting pitch and the corresponding measurements for musical instruments. Ling-Lun, on being appealed to to decide upon the matter, walked in the woods, picked up a bamboo and, separating it at a natural division, handed it to the disputants for the required diapason, which henceforth was adopted.

In the library at Peking there are four hundred and eighty-two books on music. In 2277 B. C. there were twenty-two authors on dance and music, twenty-three on ancient music, twenty-four on playing the "kin" and "chi," twenty-four on solemn occasions, twenty-five on the diameter and circumference, and twenty-six on scale construction. 2637 B. C. the quadrature of the circle, the duplication of the cube, and the decimal system were studied relatively to music, on which science generally was founded. Yet Chinese professors of music and amateurs follow a simple routine of study, and are unable to give reasons. The sages alone comprehend the canons. The mandarins of music are considered superior to those of mathematics. Their importance in religious ceremonies, for the honor of heaven and great ancestors, has been acknowledged from the most remote antiquity.

The College of Musical Mandarins is within the imperial palace. The head musician in China represents the five capital virtues—Humanity, Justice, Politeness, Wisdom, and Rectitude. Music is taught in the smallest schools.

The compass of Chinese music extends through three octaves. The sumptuary laws prevent its extension upwards or downwards beyond the third "Fa," which is the keynote of the scale or "Lu."

Peculiarities of the vocal music of the Chinese will be noted when this subject is resumed.

## MINOR TOPICS.

**PAGANINI** was a kind of spectral apparition: tall, thin, with V-shaped eyebrows and immense fingers. Vieuxtemps was small and looked like a notary. Paganini never touched his violin except at concerts, but Vieuxtemps studied continually. The former had a miraculous execution and played with anything he wished, the back of the bow, &c. Vieuxtemps instead, correct and severe, bestowed much time upon the material part of the execution. A son of a violin maker, he took great care of his violin and bow. Paganini was diabolical; Vieuxtemps marvelous. The former had more fire; the latter more method. Paganini's life was a romance, Vieuxtemps lived as a citizen. Both played with exactness—a wonderful precision, and both made a fortune.

The following criticism of Beethoven's "Eroica" symphony by a Spanish critic is original at least, if not comprehensive. He says: "The first part is not very joyful; the second is a funeral march, and the only merit of the *scherzo* is to precede the finale, which is interminable." Here is an opinion of a masterwork which is at least outspoken, however asinine it may be. In these days of lukewarm and undecided views it is a pleasure to read an opinion that breathes confidence and positive conviction. What this critic lacked was knowledge and taste equal to his self-assertion.

**ADMIRERS** of Wagner jeer at all adverse criticism of the works of their "music-god." A French journal, published at Barcelona, *La Colonie*, has the following rhapsody against Wagner's music and personality, which has evidently been written by a partisan: "It is a poetry fashioned heroically, made with certain Alexandrines that seem to have thirteen feet, melody of an endless character, diffuse discourse without punctuation, noisy blowing that lacks breath, eternal sighs without sighing! We are grateful to Signor Gula, our impresario, for having performed, as a compensation for his Wagnerian tendencies, the overture to Meyerbeer's 'Dinorah,' a remarkable orchestral fantasia, as original as full of beauty and inspiration—a true prelude, in short, of a true masterwork. Ah! What a distance divides the powerful composer of 'Les Huguenots,' of 'Robert,' and the 'Prophet,'



from this kind of *tetralogical* troubadour, this marvelous tromboning and thundering mystifier, this high priest of *blague*, who, under the pretext of harmonies, has endeavored to divide everything in the divine art of which, not being able to be the adorned god, he has sought to become the rebellious and disturbing angel! What a distance divides this impudent insulter of Meyerbeer from the insulted immortal Meyerbeer himself! And how greatly is avenged the glorious memory of Meyerbeer, when, after one of his splendid compositions have been performed, a Wagnerian prelude is sometimes executed. This alone consoles us for being sometimes witnesses and victims of such spiteful onslaughts."

An anecdotal life of Verdi, by Mons. Pougin, appeared last year in the columns of *Il Menestrel*. It has been translated into Italian by Signor Folchetto, who has added some curious additions, notes, and an appendix containing various letters of Verdi, of which there are given in *fac-simile* two autographs and some musical examples from his most celebrated compositions. There is, besides, a complete catalogue of the works of the eminent composer, thus making the volume valuable for professional musicians and critics. The Italian translation has been handsomely published by Ricordi, of Milan.

RICORDI, the Milan music publisher, has recently issued the third edition of Pompeo Cambiasi's book, "*Il Teatro alla Scala dal 1778 al 1881*," in which has been incorporated the plan of the theatre, historical and descriptive signs, the evenings in which musical works were represented at the centennial, as well as the evenings devoted to ballets, with the names of the authors, poets, and the performing artists. Also the names of the conductors, concert masters, members of the orchestra, chorus masters, scene painters, impresarios, the proprietors of boxes in the years 1798, 1815, 1830, 1845, 1861, 1881, &c. Altogether it is a book in which is collected the glory of the greatest Italian theatre and of musical Milan; a book that is useful for reference by all who have business with theatres, to theatrical critics and the representatives of the various fine arts. It is a work that has needed patience to compile, and that should be appreciated at its true value.

SOMETIMES corporation bodies have to pay private societies' and individuals' fines, and thus the order of things is occasionally reversed. The civil tribunal of Troyes, France, recently condemned the City Council to pay 265 francs, for taxes of individual property, to the Society of Authors and Composers. The City Council did not wish to pay the taxes for the ballroom and concert music executed on the occasion of the festival held in July, 1880. The tribunal, however, not only ordered this payment to be made, but declared in the sentence that the author's royalty can be exacted whether the public representations be gratuitous or not. The City Council of Troyes, therefore, hastened to pay over the amount demanded.

"SYMPHONIC POEMS" seem to have a powerful fascination for modern composers, and have evidently usurped to a great degree the less exciting "symphony form." Liszt may be called the king of "symphonic poem" writers; for he has already given to the world some fourteen of them, named as follows: "Ce qu'on Entend sur la Montagne," taken from Victor Hugo's "Feuilles d'Automne;" "Il Tasso;" "Les Préludes," inspired by Lamartine's meditations; "Orpheus;" "Prometheus," from Herder's poem; "Mazepa," from the Oriental No. 34, by Victor Hugo; "Fest Klänge;" "Heroida Funèbre;" "Ungheria;" "Hamlet;" "Battle of the Huns," inspired by Kaulbach's celebrated fresco; "The Ideals," from Schiller; "Faust," with final chorus for male voices, and "Symphonie Dantesque," inspired by the Divine Comedy.

NEARLY all of the great German theatres are in a bad financial condition. For the Court Theatre of Munich King Louis' private purse is drawn upon every year for a large sum of money. The minor city theatres, such as those in Strasburg and Mannheim, are also in bad water, which will be admitted when it is stated that, in order to keep open the Strasburg theatre, the city treasury paid out 60,000 marks, besides 128,000 marks contributed by the provincial purse. The Court and National Theatre of Mannheim, which is really only a city theatre, needed altogether 75,000 marks to keep it open.

THE habits of musicians, especially of composers, have always seemed to give an insight into their private characters, and when related furnish amusement and knowledge to the curious public. Of Paër it is said that, while joking with his friends, speaking of a hundred different things, scolding the children, giving orders to his domestics, disputing with his wife and cook, caressing his dog, he wrote three operas: "Camilla," "Sargino," and "Achille." Now, the operas of Paër have entirely disappeared from the modern repertoire. Only his "Maestro di Cappella" is occasionally represented by French theatres. Enduring fame is only the reward of comparatively few composers.

## BRIEFS AND SEMI-BRIEFS.

....Reményi, the violinist, was last week re-engaged at Koster & Bial's and played four evenings. The programmes were very attractive.

....The Saalfeld Concert Company sang last week at Saratoga, Lake George, Richfield Springs and other fashionable watering places.

....Blanche Roosevelt will soon return to this country, and is announced to sing in concerts at Newport and Saratoga during the summer season.

....It is stated that Ernst Perabo has decided to leave Boston, believing that he has not been fully appreciated. He is a good pianist and musician, and his advent in New York will no doubt be welcome.

....Anna Zerr, a famous bravura singer, died recently at Carlsruhe. She was the original *Marta* in Flotow's opera of that name, and was noted for her performance of the rôle of *Astrafamante* in Mozart's "Magic Flute."

....Mr. Mapleson has been in Paris in quest of singers for his American opera company. The New York public has begun to anticipate his coming hither, and 100 seats and all the boxes in the Academy already have been engaged for the ensuing season.

....The Emily Melville Opera Company will include forty people, nearly all of whom came from the Pacific Coast. The managers are C. E. Locke and C. E. Blanchett, and the organization is said to be one of the strongest that is preparing to take the road.

....Steinway Hall is in the hands of mechanics, painters and decorators, and will present a new appearance at the opening of the season. The Symphony and Oratorio societies and numerous other societies and concert companies have already made their engagements for the hall.

....Augustin Daly began a preliminary season at the Broadway Theatre on August 9 with "Cinderella at School." All of the old favorites appeared in their original parts, including Laura Joyce, Ada Rehan, and May Fielding, and James Lewis, Digby Bell and Charles Leclercq.

....Rafael Joseffy will begin his concert tour next season at San Francisco. It is understood that he has made many additions to his extensive repertoire, and has, moreover, been earnestly engaged in finishing his piano concerto with orchestra, the first composition of this kind which he has undertaken.

....The London Royal College of Organists has recently conferred the title of A. C. O. upon E. M. Bowman, of St. Louis, the well known organist and theorist. Mr. Bowman is the first American who has won this distinction, and the occasion was marked by a banquet at the college buildings in his honor.

....Arma Harkness, of Boston, who took the second prize at the Paris Conservatoire last year, has this year carried off the highest honors. She was presented by Prince Bismarck with a diamond ring in recognition of her talent. The young lady seems to be well known in Paris, Leipsic, Bremen, and other cities, and her appearance in New York will not likely be long delayed.

....The one hundredth performance "The Mascotte" at the Bijou Opera House was given on Friday evening, August 5. This opera has had an exceptional success, not only by reason of its amusing character but by the excellent performance of all the artists of the company. There were satin programmes and other indications of a festival night on the above mentioned hundredth anniversary. The company's season will close to-night.

....The orchestral concerts at Metropolitan Concert Hall are given every evening under the direction of Rudolph Bial. This efficient conductor has recovered his health and has resumed his place. The programmes are arranged with skill, and there is a pleasing variety in the selections which make the concerts enjoyable. This hall supplies a want long felt in New York, and its patronage by the best classes shows that the enterprise of the management is fully appreciated.

....Cora R. Miller, who sails, on August 27, from San Francisco on a concert tour through Australia with the Mendelssohn Quintet Club, of Boston, is thought to be one of the coming great singers of America by birth and education, about whom, when the enterprising manager writes her biography, there will be some element of romance lacking. She has never gone through the country, picking up here and there the means to begin and complete her musical education. She was never patronized by any great artist or called "a brave little woman" by aspiring interviewers. In brief, she has simply by hard work and faithful study attained a position in the profession which is the first step in a career that bids fair to be one of great brilliancy and success. Her first studies were made with Mr. de Zielinski, of Detroit, then Italian opera with the excellent maestro, Signor Moderati, of New York, after which oratorio music with Madame Hall, of Boston, the distinguished pupil of Vaucanni and Randegger. Her voice is a high soprano with a compass of two octaves and three-fourths, of excellent quality, very broad and sonorous in its medium and chest registers, and wonderfully rich and clear in the head; in brief, the voice of a purely dramatic soprano, that, if once heard, can never be forgotten. Add to these most important qualifications

her youth and rare beauty of personal appearance, she enters upon her career well equipped to gather the laurels which are so often denied to less gifted ones.

....The management of the Adelina Patti and Nicolini concert tour has fixed the following dates: New York, Steinway Hall—Wednesday evenings, November 9, 16 and 23—Saturday matinees, November 12, 19 and 26—Thursday evening, December 29—Friday evening, March 31; Brooklyn, Academy of Music—November 28; Boston, Music Hall—December 2, 5, 10 and 13, and March 28; Providence, Music Hall—December 16; New Haven, Carli Opera House—December 20; Hartford, Allyn Music Hall—December 23; Baltimore, Academy of Music—January 3 and 6; Washington, Lincoln Hall—January 10 and 13; Rochester, Corinthian Opera House—January 19; Philadelphia, Academy of Music—January 24, 27 and 30; Indianapolis, English Opera House—February 4; Louisville, Opera House—February 7; New Orleans, Grunewald Hall—February 11 and 14; St. Louis, Mercantile Hall—February 21 and 24; Chicago, Central Music Hall—March 1, 4 and 7; Detroit, Whitney's Opera House—March 10; Cleveland, Case Hall—March 14; Buffalo, St. James' Hall—March 18; Syracuse, Grand Opera House—March 21; Albany, Tweddle Hall—March 24. Mme. Patti will not sing in opera.

## CORRESPONDENTS' NOTES.

BURLINGTON, IOWA, August 5.—Moses! but it's hot! Too hot for amusements. Nothing doing here in the line. Many of our musical people have hied themselves to cooler points, and those at home do nothing but try to keep cool. Mr. Wallhaf is out of town; Mr. Joy, I learn, is in Chicago, and, by the way, we have to regret very much the loss of Mr. Rogers, who has accepted an excellent position in Cleveland, and left for that city last week. Mr. Rogers during his brief stay here has shown himself to be a musician and a gentleman, and it will be a long time before the Congregational Church gets a man to fill the position of organist, leader, &c., as acceptably as did Mr. Rogers. I am sorry to lose him, but at the same time am glad that he has located in a city that will soon recognize his ability, and give him a larger field for work. I learn that a gentleman from Waterloo, Iowa, has been engaged as organist, and enters upon his duties September 1. I shall speak of him later. J. C. Minton and wife have returned from their bridal tour. Mr. Minton may be found as usual at his old position in Guest's music house. The Opera House Company is working with a large force. Colonel Shipman is here superintending matters personally. The house will cost \$75,000, and will be completed before January 1. MAX.

CHICAGO, August 4.—The only musical entertainments in Chicago at the present time are the summer concerts of Theodore Thomas' orchestra and the series given by the Hershey School of Musical Art. Mr. Thomas' programme for Monday, August 1, was as follows: Overture, *Hal Masqué* (Auber); Andante, *Surprise Symphony* (Haydn); Swedish Wedding March (Soederman); Pizzicato polka (Strauss); ballet music, "Queen of Sheba" (Goldmark); overture, "Midsummer Night's Dream" (Mendelssohn); Allegretto, Seventh Symphony (Beethoven); Waldweben, "Siegfried" (Wagner); Kaiser Marsch (Wagner); overture, "Semiramis" (Rossini); serenade (Schubert); waltz, "Illustrationen" (Strauss); march, "Dueppler Storm" (Piefke). Tuesday was the third composer's night (devoted to Mozart), with a miscellaneous third part. The programme was as follows: Overture, "Magic Flute"; Masonic funeral music; concerto, for two pianos and orchestra, E flat—1 Allegro, 2 Andante, 3 Rondo—Mamie Boardman and Frederick Boscovitz; Turkish March; Symphony in C (Jupiter)—1 Allegro vivace, 2 Andante Cantabile, 3 Minuetto, Allegretto, 4 Finale, Allegro molto; ballet music, "Nero" (Rubinstein); Spring Song (Mendelssohn); waltz, "New Vienna" (Strauss); march, "Tannhäuser" (Wagner). Wednesday evening this was the programme: Hungarian Suite—1 Im Krönungssaal, 2 Romanze, 3 In der Puszta (Hofmann); Invitation to Dance (Weber); Spring Song (Mendelssohn); ballet music, "Queen of Sheba" (Goldmark); Vorspiel, "Lorely" (Max Bruch); Theme and variations, from the Septet, op. 20 (Beethoven); Pizzicato polka (Strauss); selection, first act "Lohengrin" (Wagner); overture, "Zampa" (Herold); "Ave Maria" (Bach-Gounod); waltz, "Four Nights" (Strauss); march, "Amazons" (Michaelis). To-night is the third symphony night, Beethoven's Seventh Symphony being the one chosen. Mr. Thomas' plan of giving a third part of lighter and more popular music, following the symphony is meeting with general appreciation, and draws many who would be deterred by a fear of being bored from attending if the programme were wholly made up of classical works. On Friday Harrison M. Wild gives an organ recital, with the following fine programme: Grand Prelude and Fugue in A minor (Bach); Grand Andante in A, No. 2 (Smart); Elevation in E (Saint Saëns); Romanze, "Quando a te lieta" (Gounod); from "Faust," Bertha Smith; Sonata in E minor, No. 6, Op. 137, on the choral, "Aus tiefer Noth schrei ich zu Dir" (Merkel); song, "Heavenward" (Tours), Bertha Smith; Grand Prelude and Fugue, on B A C H (Liszt); Vorspiel to Otho Visconti (Frederic Grant Gleason); Theme, variations and finale (Thiele). Mr. Wild will be assisted by Bertha Smith, contralto. Although a very young man, Mr. Wild (who is a pupil of Mr. Eddy), is already one of the most able



of Western organists, his technical facility, both manual and pedal, being remarkably great.

FREDERIC GLANT GLEASON.

EVANSTON, Ill., August 4.—I have not written you a Milwaukee letter for a long time, because I have been spending my time elsewhere; but if I had been there I should only have been able to give you a monotonous record of summer concerts, the monotony being broken by the advent of so brilliant a star as Mme. Peshka Leutner, who gave two very successful concerts at Schlitz's Park. But I have now to send you a most remarkable programme of a song recital given here last evening by Grace Hiltz Gleason, before the pupils of W. S. B. Mathews' Summer School in Music. Here it is: 1. a "My Heart ever Faithful" (Bach); b Recitative and Aria, "As when the dove," from "Acis and Galatea" (Handel); c "Sympathy," d "Piercing Eyes," canzonets (Haydn). 2. Four songs from "Woman's Love and Life"—a "He, the best of all, the noblest," b "Is't true? I cannot believe it," c "Thou ring upon my finger," d "Help me, ye sisters"—(Schumann). 3. Nine songs—a "Dance Song in May," op. 1, No. 6; b "In vain," op. 10, No. 6; c "Two Faded Roses," op. 15, No. 1; d "May Song," op. 33, No. 3; e "The Lotus Flower," op. 1, No. 3; f "Rosemary," op. 13, No. 4; g "Slumber Song," op. 1, No. 10; h "O tell me, is my wandering love?" op. 40, No. 1; i "The Woods," op. 14, No. 3—(Franz). 4. a "O Golden Moment," b "Night in Spring," (Jensen); c "Morning," op. 33, No. 1, d "Spring Song," op. 32, No. 2, e "Spring Song," op. 32, No. 3, (Rubinstein); f "The Charmer," op. 47, (Mendelssohn). Two songs were accidentally omitted from the printed programme—namely, Schubert's "Love Message" and "Margaret at the Spinning Wheel." These made in all twenty-five songs sung inside of an hour and three-quarters, and sung with apparent ease. Mrs. Gleason is a thoroughly satisfactory singer. She has a sufficiently powerful voice, fine in quality and even throughout its compass, and she manages it with consummate skill. Her phrasing is finished and refined, and her style and interpretation admirable. The programme, too, was so excellent in its material and in the arrangement of it that, altogether, this song recital was the most satisfactory experience of the sort I have ever had. In fact, I have never known anybody but Mrs. Gleason to attempt such a task. I send you also the programmes of three piano recitals, each being devoted to a particular compass, as follows: Frederic Chopin, Robert Schumann and Franz Liszt. They were given by Lydia S. Harris, a young pianist who has been under the exclusive instruction of W. S. B. Mathews. She has remarkable talent and great industry and perseverance. Her technique is already up to the exacting requirements of these programmes, and she is rapidly becoming a mature artist. J. C. F.

HARTFORD, Conn., August 6.—It is in the summer season that we are best able to enjoy our own music and to appreciate the talent of resident musicians. Our two principal bands are giving a series of evening concerts, which are immensely popular with the thousands who congregate upon Bushnell Park. Colt's band, so long and favorably recognized as a musical organization, has recently received a new inspiration in the person of Wm. C. Sparry, the successor of Captain Adkins, now leader at the Soldiers' Home in Dayton, O. Leader Sparry is a musician of rare ability, and is unexcelled as an E-flat cornetist. The excursions to Rocky Point, R. I., under the management of Colt's band, are largely patronized—the concerts, in which several bands participate, resembling the "tournaments" conducted by D. W. Reeves in past years. The "Weed" band, under the leadership of F. Patz, is making rapid progress, and is already regarded as one of the finest organizations in the State. An excursion to Nantasket Beach, recently, did much to popularize this band with the public. The brass band and orchestra at the Retreat for the Insane may now be numbered among the musical "institutions" of the city. The members are almost wholly employees at the asylum, and the music which they produce is of great benefit to the patients under treatment there, while it is a delight to all citizens in the vicinity. A pleasant incident of the summer is the return of Mary Beeman, violinist. Her friends are alike surprised and gratified at the remarkable progress which she has made at the conservatory. On the 27th ultimo she appeared in concert at Pittsfield, Mass., and her reception in that city must have been extremely gratifying to the young artist. Her sister, Nettie Bronson, who is an accomplished pianist, accompanied at the concert. It is understood that these young ladies are already engaged for another concert soon to be given in the same city. Hartford has come to be regarded as the "Cremona" of this country. R. D. Hawley's collection of violins is now probably the finest in the world, with the possible exception of one in London. The marvelous creations of Nicholas Amati, Magini, Stradiuarius, Guarnerius, Carlo Bergonzi, Stainer, Lupot, and other masters are represented in Mr. Hawley's collection, which may well be considered priceless. Professor T. W. Hannum, of this city, has completed about thirty violins of exceptional beauty and excellence. Several of them are in active service, and the owners are enthusiastic in their praises of the instruments. The "Guarnerius" model is the favorite with Professor Hannum. Steele's drum corps, of this city, won the first prize at the drummers' tournament held at Springfield,

Mass., August 4. Professor B. L. Leavens, the well known organist, pianist and teacher died at his residence in Hartford on the 5th instant. He was greatly beloved in musical circles and was a most genial gentleman. Your excellent Chicago correspondent formerly resided here, and his letters in THE COURIER are especially interesting to Hartford readers. M.

RICHMOND, Va., August 5.—The announcement that Miss Swain had returned to the city and would sing at the Mozart musicale on 3d inst., had the effect of packing Mozart Hall to its utmost capacity. Her reception was most cordial. "Valse Reminiscences," a composition of Pierre Bernard, and dedicated to the Board of Governors of the Mozart Association, was performed for the first time by the Mozart Orchestra on the 3d, and is a highly creditable production. F. P. B.

SALEM, Mass., August 6.—The Church of the Immaculate Conception dedicated the new organ on Sunday evening, July 24. I was present and enjoyed the following programme: Offertoire in D, performed by George A. Shepard; Auber's Overture to *Lestocq* and "Storm at Sea," by George H. Ryder; Calkin's Minuet and Trio; Andante in G and Wely's March in E flat, rendered in excellent style by Chas. A. Clark; and "Gloria," from Twelfth Mass, by F. Arthur Spence. In addition to the instrumental, the choir sang the "Kyrie," Mr. Gannon sang Hervey's "Ave Maria," and Mr. Donovan sang "Veni Creator"—the accompaniments being played by the organist of the church, Mrs. James Keating, who sang Kapp's "O Salutaris." The organ was built by George O. Ryder. It is a fine one, as are all his build. The playing was good, especially that of Mr. Clark. The choir had been together only a few weeks, and, while they sang well, there is a great chance for improvement. L.

UTICA, N. Y., August 5.—In compliance with the invitation of T. R. Proctor, the choristers of Grace Church, in this city, visited Richfield Springs, on August 2, and were entertained at the Spring House (of which Mr. Proctor is proprietor). The choristers, numbering eighteen boys and six men, led by Professor Jarvis, at 3:30 P. M., gave a concert before more than three hundred ladies and gentlemen, in the parlors of the above mentioned house. The programme was as follows: Selection, Hildebrand's Orchestra; Te Deum in D (Jarvis), the Choir; solo, "Twilight Fancies" (Molloy), Alex. McPherson; trio, "O Memory" (H. Leslie), A. Barnes, W. Barnes and B. Jarvis; anthem, "As pants the hart" (Spohr), the Choir; solo, "The Brave Old Oak" (Loder), L. Tourtellot; duet, "Say, can'st thou tell" (Lecocq), Alex. McPherson and Horace Barnes; glee, "The Dawn of Day" (Keay), the Choir; selection, the Orchestra. The company enjoyed the concert very much and applauded each selection. The entertainment closed at 4:45 P. M., and, after indulging in various sports, drives to the lake, Walnut Grove, the observatory, &c., they started on the return trip. Before leaving the Spring House three hearty cheers were given for their kind host. The choristers have been invited to give a concert at Moore's Hotel, Trenton Falls. Before leaving the subject of these choristers it is due to mention Master Alex. McPherson, of St. John's, New York city, who is here during two months' vacation, doing duty with the organization. Scarcely thirteen years of age, he displays a musical talent that is little short of marvelous. His solos are listened to with admiration and wonder that one so young can have such a conception and power to render the difficult selections given by him. He is certainly destined to be a bright star in the musical firmament. On August 4 the old Utica Band gave the second of a series of out-door concerts, and it proved to be a most enjoyable affair. The following programme was selected for the evening's entertainment: March, "Narragansett" (Reeves), overture, "Pirates of Penzance" (Sullivan); song, "Sweet Spirit, hear my prayer" (Wallace); waltzes, "My Charmer" (Waldteufel); galop, "Fidelia" (Faust); medley, "Musical Pow Wow" (Beyer); "The Mother's Prayer" (Thomas); selections from "Olivette" (Audran); finale, national airs. E. H. W.

### FOREIGN NEWS IN BRIEF.

...Edward Foscett's new poem "Harold Glynde," which has been set to music as a cantata by several well-known composers, was performed at the Crystal Palace on July 12. The Rev. Canon Fleming, B. D., consented to give the readings on the occasion....A series of students' concerts have been given in the arena of the Albert Hall. The public was admitted to them on payment of one shilling, but students were supplied with tickets for their friends gratis....Out of the seven competitors for the Grand Prix de Rome at Paris, five were admitted to the final trial, and all of these were pupils in the class of Mr. Massenet at the Conservatoire. The jury consist of Ambrose Thomas, E. Reyer, Massenet, Saint Saëns, members of the Institute, and Duprats, Membree and Paladilhe....Meadows White, Q. C., read a paper on the law of copyright, relating to musical works, at the last meeting of the Musical Association....A new cantata, by Edwin Luch, Mus. Bach., Cantab., was produced under the composer's direction at the Royal Academy of Music Concert Room on the 6th of July. The work is entitled "Narcissus and Echo."...An ingenious contrivance for memorizing the construction of the diatonic scale has been invented by the

Rev. C. S. Bere, and is published by Messrs. Boosey. It consists of a sliding card on which the intervals are marked, and it will be found useful to teachers. ...A music publishers' association has been formed in London, which embraces all the leading houses in the trade. The primary object of the society is to watch over the interests of the music publishing trade....Vieuxtemps, like Paganini, died quite rich. It is said his fortune amounted to three million francs....The *Berliner Musik Zeitung* says that the celebrated cantatrice, Durand, intends to settle permanently in Vienna. ...The past season at the National Theatre, Hamburg, sixty-three operas were represented, fourteen of them being quite new. The chief novelties were: "The Demon," Rubinstein; "Mefistofele," Boito; and "The Beautiful Melusina," Theodore Hentschel....Some Paris journals say that "Mefistofele" will be given the coming season at the Popular Opera Theatre. ...Teresina Singer, the tenor Guardenti, and the bass Fradelloni, have been engaged for the coming season at the Bellini Theatre, Palermo....During the ensuing opera season at the National Theatre, Pesth, will be represented Rubinstein's "Nero," under the personal supervision of the composer....Brizet's "Carmen," recently given for the first time at Wiesbaden, has not been very well received....At the Lyceum, Barcelona, next spring, a new opera will be represented, composed by Garcia Robles, the title of which is "Julius Caesar."...A telephonic experiment was recently made in the Balbo Theatre, Torino. The audience assembled therein could hear sufficiently well the music that was being executed in the seats of the telephonic society 600 or 700 metres distance. The words were better heard than the singing. The public was very well satisfied....It is said that the thirty-three representations of "Alfa" at Palermo netted the sum of 180,000 francs....The lack of audiences has brought to a conclusion the "Belisario" representations at the King Humbert Theatre, Firenze....Sir Julius Benedict recently had the joy to become the father of a fine boy, that was held at the baptismal font by the Prince of Wales....At Prague, an opera entitled "Libussa" has had a great success. It is by a composer of uncommon talent, a certain "Smetana"....The city of Frankfurt recently opened a competition for an opera. The jury nominated to examine the works presented voted the prize to Carl Reintholev, whose opera, "Das Kastechen von Heilbronn," will be splendidly represented in that city....At Dieppe, on dit, there has been discovered a second Mario, a marvelous tenor, named Lemarroy....In August will be opened the Municipal Theatre at Piacenza for ten representations of the new opera, "Jella," by Signor Bolzoni....The Malibran Theatre, of Venice, will soon be opened with opera representations. Among the operas named are, "The Templar," by Nicolai, and "Isabella d'Aragona," by Pedrotti....E. Muzio has left Milan for Paris....At Vienna, recently, an Italian musician, a certain Tommasoni, returning to his house, was attacked by an unknown individual, who stabbed him with a dagger. Tommasoni was transported to the hospital. Vengeance seems the inspiration of the crime....*Il Trovatore*, for July 3, says: "Some journal has announced that Marius Mancinelli has accepted a contract for America. This is not true; nay, the esteemed artist has not accepted up to now any contract."...It is almost certain that in the Fair Season, at Bergamo, the new opera, "I Burgavi," by Signor Podestà, will be presented....Signor Mercuri's opera, "Il Violino del Diavolo," has recently been given in Rome. It is said to be not an original masterpiece, reminiscences occurring from the works of Gounod, Marchetti, and even Wagner....In a concert given at Naples there took part the esteemed tenor, Mario Guillaume, of whom the *Occhieletto* says: "He is a very accurate and remarkable singer, who possesses excellent qualities; among them, a clear pronunciation, a correct accent, and a firm and sustained intonation."...The celebrated baritone, Giuseppe Kaschmann, is now in Milan. His singing has aroused enthusiasm everywhere....The prima donna, Giulia Valda, is to be engaged for La Scala, Milan, and will appear either in the autumn or at the carnevale....Verdi's "Otello" will not be given the coming season at La Scala, Milan. A notice to the opposite effect was circulated some time ago....The committee having in charge the statues of Verdi and Bellini has decided to postpone the inauguration of these statues to a more opportune time, probably in September, if there is a spectacle at La Scala, Milan....Nicolo Bassi, on first presenting himself in the orchestra at the Colon Theatre, Buenos Ayres, was saluted by the public with much applause. He is much esteemed in that city....This month the Politeama, of Savona, will be opened with operatic performances....The following is the company of the Royal Theatre, Madrid, for the season of 1881-2. Sopranos—De Reszke, Vitali, Porzoni-Anastasi, Bernan, and Toresella; tenors—Masini, Aramburo and Mierzewinski; baritones—Pandolfini, Brogi and Carpi; basses—Uetam and Vidal; conductor—Goula. This company, after the Madrid season is ended, will go to Siviglia with the same impresario....An operetta in two acts, by different composers, entitled "Montevergine," has recently been represented at the Naples Variety Theatre....The *Crónica della Musica* says that the young pianist, Pilar Fernandez de la Mora (who has been so well received at Madrid, although yet a mere boy), executes remarkably on the piano the works of the most celebrated masters. In fact, the Marquises of Bendaña, who are well known in Spain for their affection for music and their great liberality, have granted this young player a pension of 3,000 francs, in order that he



may be able to go to Paris with his mother to perfect as much and as soon as possible his musical education....In the room of the Royal School of Declamation, Firenze, was lately performed a new operetta by De Champo, entitled "Orgoglio di Nascita" ("Pride of Birth"). The performance was for the benefit of the sufferers by the Casamicciola catastrophe.

### ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...English organ music is nearly always well written, but it lacks invention and imagination. It seems to proceed from the head, and is put down according to mechanical rules. As music it may truthfully be termed good. The higher requisites of poetry and inspiration scarcely ever enter into its composition. Notwithstanding this lack of spirit-life, English organ music is generally conceded to be superior to the French with its light trivialities. At least, it is more adapted to the tone-character and majesty of the instrument, and displays a higher grasp of what is suitable. No doubt much of the organ music offered by English composers is comparatively monotonous and dry, and fails to appeal to the emotions or taste of ordinary listeners. The piquancy of the French school of organ music has its charms and claims admiration, but it always fails to satisfy the inward craving of the true musician's soul.

...Having some bearing upon "touch" is the following remark, culled from a lecture upon "The Organ and Organ Music," delivered in Birmingham, England, by E. H. Turpin: "In the organ, a primary difficulty is the fixed wind-pressure, a consequence of the erection of a wind instrument too vast to be put in action by the player's lips and, so, dependent upon cold, heartless mechanism for an adequate supply of the breath or wind which is its very source of existence." It is precisely on this account that the superiority of the performer is exhibited, for it is possible for genius to rise above certain fixed conditions, subjugating them by innate will-power. It can give to inert matter a semblance of life. In ordinary hands the organ will always remain a comparatively dull instrument, suitable for the performance of quiet church music only.

...Mr. Turpin has cleverly said that "what is really wanted in art is a maximum of mind, to be revealed through a minimum of machinery." The organ, however, cannot be said to come under this head, seeing that it has the maximum of machinery controlled by the minimum of mental power, being under the control of one mind only. This idea is also Mr. Turpin's, and cannot well be disputed. The production of the tone of the organ is so impeded by complicated action, &c., that the human power of expression, proceeding from the spiritual part of man, must inevitably be more or less hampered by the necessary yet non-elastic devices used in the construction of the instrument. Thus is the organ less under control of the expressive power of the mind, on account of its wealth of machinery, than any other known instrument. This is unalterable.

...If the organ had only the means of "soul expression" in the same degree as its vast wealth of "tone-color," then would it be the most perfect as it is the grandest instrument in the world. Its "tone-color" is almost infinite, but its only means of real expression is confined to a few Venetian shades, which can be opened and closed at the pleasure of the performer. Thus, in this important respect, the king of instruments is very deficient, and is likely to remain so for an indefinite period. The organ is only a machine after all, although it may be denominated "a machine of thought and emotional expression," an appellation well bestowed upon it by Mr. Gladstone, an English organist and composer. Limited as is the piano with regard to "tone-color," it is almost, if not quite equal, to the organ with regard to "legitimate expression." Tone-color and expression are often confounded, but they are widely different things, as a moment's thought will convince any one of the truth of this.

...Three kinds of reeds are used in modern organ building; the 'open reed,' giving a larger body of tone than the other varieties; the 'closed reed,' admitting less wind and having less power; and the 'free reed,' in which the tongue does not vibrate against the tube of the reed mechanism, but is allowed to vibrate simply by reason of its own elasticity." So says Mr. Turpin. An organ, to be complete, should have reed stops of the three different kinds, as each one has a characteristic tone of its own, and is varied differently from its fellow. In order to tell the difference existing between them, some experience is required, and the charming effects possible with these various reed registers can only be fully brought out when they are employed with knowledge, and not in a hap-hazard manner. Some performers blend stops as if by intuition, while other players display their chance work every time they sit down to an organ. Ignorance is not desirable in organ-playing.

...Touch is one of the most wonderful of all the senses. Executants on keyed instruments, like the piano and organ, display its susceptibilities in almost untold degrees. It is not difficult to perceive why the same piano, played upon by different performers, should sound differently in the hands of each one, seeing that the tone-quality has really to be produced by the player, varying in regard to refinement and

beauty according to the sensibility of touch possessed. But with the organ the case is different, for there the tones and the innate quality of them already exist for the performer, and will sound precisely alike in general effect whoever may be at the keys of the instrument. Yet it is useless to deny that even in the production of these fixed tones, touch powerfully makes itself felt. The same organ performed upon by two organists, equal with regard to mechanical execution and general intelligence, will produce upon attentive listeners quite different effects. The only cause to which this can be attributed is that indefinable something which lies at the back of touch, and which imparts to every note played a power and peculiarly marked expression which is as absent in one player as present in another player. The peculiar organization or mentality naturally enters largely into every individual performance, and the crispness and brightness exhibited by one organist is made the more prominent by the heaviness and dullness displayed by another. One performer imbues the soulless pipes with a spirit life, while another succeeds in producing only a dull, monotonous and inexpressive tone-weakness. The master is shown in a short extemporaneous performance, while the most difficult works may be played mechanically correct, without showing the player to possess a spark of *sacré feu*.

### BRIEF PERSONAL MENTION.

ARDITI.—Arditi, the popular conductor, recently gave his annual concert in London. A son of his took part in a piano-forte duet with Signor Rasori, and promises well.

COLE.—Belle Cole has been singing at several concerts at Saratoga.

DE LUSSAN.—Zelie de Lussan, the soprano singer, is now at Richfield Springs. She recently sang with good success in Baltimore, Cincinnati, &c.

GEISTINGER.—Mme. Geistinger will return for the fall season to this city, and will sing, as before, in German opera. She is a favorite here.

LAMBERT.—Alexander Lambert, the pianist, will appear with the Philharmonic Club during the coming season. He deserves well of the public.

LEMARROY.—A new tenor, named Lemarroy, has been discovered at Dieppe. He had the good fortune to make the acquaintance of a lady patron, who became so much interested in him as to marry him. This lady moves in high society, and considers it a great honor to have discovered a second Mario in Lemarroy, a simple and lowly fisherman.

LISZT.—The prima donna, Mary Liszt, has recently obtained great successes at Wiesbaden, Cologne and Prague. In "Trovatore" and "Lucia" she was received with much enthusiasm.

MARCHETTI.—Filippo Marchetti, the composer of "Ruy Blas," has been nominated president of the St. Cecilia Academy, of Rome.

MILLOECKER.—Milloecker, a young composer, of Vienna, already favorably known, has recently finished a comic opera that will be represented during the coming winter. The libretto by Messrs. Tell and Genée was taken from a romance by Paul de Kock.

NILSSON.—Christine Nilsson has been engaged by Mr. Abbey for the American season of 1882.

PATTI.—Patti will sing in Baltimore, at the Academy of Music, under the management of Manager Fort.

PEARCE.—Dr. S. Austen Pearce is traveling on the Great Lakes.

SEIDEMANN.—The excellent baritone, Seidemann, who has sung for the past two years at the Dresden Theatre, has been in Milan. His contract expires about the middle of October.

STEED.—Orlando Steed recently read before the College of Organists, London, a paper "On Beauty of Touch and Tone" in relation to the piano and organ. It was originally read before the Musical Association.

TAGLIANA.—Emilia Tagliana, the famous cantatrice of the Theatre Royal, Berlin, has been elected court singer, and, on this account, will not yet abandon her artistic career.

THURSBY.—Emma Thursby has been received with great favor in Copenhagen. She is now making a short tour in Sweden and Norway. Her voice is always highly spoken of by critics.

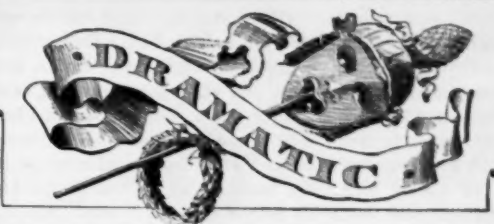
THOMAS.—Ambroise Thomas desires very much to produce his new opera "Françoise di Rimini," but none of the sopranos fully satisfy him among those who are available for the principal rôle.

THURSBY.—Emma C. Thursby has received a medal and a highly complimentary letter from the Société des Concerts, of the Paris Conservatoire.

TREBELL.—Mme. Trebelli is said to have performed with much brilliancy and effect a rôle in Rubinstein's opera, "Il Demonio," recently produced at the Covent Garden Theatre, London.

VERGER.—Napoleon Verger, the eminent baritone, has terminated triumphantly the season at the Imperial Opera House, Vienna. He has been eminently successful in all the rôles he essayed while there.

WINANT.—Emily Winant will remain at Grand View, on the Hudson, for the next two months or so. She will sing at the Worcester Musical Festival, which takes place early in the fall.



NEW YORK, SATURDAY, AUGUST 13, 1881.

BOSWELL was a snob, without doubt. He had largely the soul of a lackey, but his idol was at all events a man of brain and character.

WHATEVER Johnson's faults were, parvenuism was not one of them. He was a shockingly ill bred, self-sufficient, intolerant egotist, but he had brains and founded a literature. A Boswell who surrendered himself to the worship of intellect may be forgiven.

A BOSWELL, however, who can see merit and attractiveness only in certain qualities which the simple fathers of our republic particularly shunned, be he comedian or variety performer, is unlikely to find himself respected in an exaggerated degree by the American people. In spite of the follies and snobbery of some Americans, as a nation we are a cut above this sort of business. There is really too much brain matter to the square inch of our soil to warrant a charge of toadyism being brought against us by keen observers.

NEVERTHELESS we have plenty of toad eaters; and, more to our sorrow, they are sometimes to be found among persons having some more or less remote relation to the stage. It is not pleasant to admit it, but it begins to be observed that at least one distinguished comedian is socially unheard of except when in tow of a coronet or a fortune. The last that was heard of Mr. Florence before he went to Europe was as the companion of the Duke of Beaufort, a rather elderly and not highly esteemed member of the English aristocracy. His Grace has a gamy reputation, to say the least; but being a duke it is supposed that this makes little difference. His Grace came a fishing; and as lords in olden days were entitled each to one comedian, modern dukes ought to be distinguished by the possession of at least two. The Duke of Beaufort's weary hours in the neighborhood of a so called salmon stream were beguiled by the wanton wit and frolicsome fancy of W. J. Florence and E. A. Sothorn. The latter is dead and the Duke has doubtless given up vanity and is now spending his time in preparing for his end, which, in the nature of things, unless he has a charter to olive the patriarchs, cannot be far distant.

DURING Mr. Florence's tour abroad, therefore, we hear little of his relations with dukes. Mr. Florence had the good fortune, however, to meet a personage higher than a duke—one who not only enjoyed the distinction of being an American sovereign, but also of possessing more money than any other person in the United States. This was, of course, Mr. Mackey of California, the chief of the Bonanza kings. In his interview with the cynical reporters who have cross-examined him as to his European experiences, Mr. Florence does not hesitate to acknowledge the honor done him by being allowed to associate with a king, albeit his title depends upon the mere fact of his having "struck pay dirt" at a rather early period in his mining career. He is full of his king and his subject. Mr. Mackey, we are pleased to learn, does not assume any of the airs that he might, and in the forbearance we detect his shining virtues. He does not compel his associates to approach him bareheaded and barefooted as some barbaric monarchs do. He "hates anything like parade and ostentation," from which we infer that, when he takes a chop or a steak, he does not insist upon having each mouthful celebrated by a regiment of stipendiary heralds all equipped with horns and speaking trumpets. This is really modesty on Mr. Mackey's part, and we fully understand the admiring particularity of Mr. Florence in mentioning it. Mr. Florence, in his character of leading comedian of the world, naturally felt it incumbent upon him to study the *personnel* of great people with an eye to his art, and was therefore much rejoiced to find that the Pope and Victor Emmanuel had consented to receive Mr. Mackey. Of course, Mr. Florence went also, lest history should lose the thrilling narrative of what Mr. Mackey said to the Pope, and how he was pleased to treat his fellow kings, temporal and spiritual.

IT is quite natural, and must have struck the reader so more than once, that Mr. Florence is very observing of livery. Mr. Mackey's servants wore a modest dark green livery; the Pope's servants wore "black and yellow



trunks and tabards." Of course, he could not be expected to pay much attention to what Victor Emmanuel's servants wore, but perhaps one of them by and by will come over to the States and start a seventy-five cent restaurant, and let an eager public know how Mr. Florence was dressed. The Pope's costume immediately took Mr. Florence's eye, and while lost in admiration of it he almost forgot his business, which was to tell his Holiness how much his patron spent in charity. He did it, however, at last, and performed his duties so well that the Pope taunted him out and begged him to "call again"—at least, so Mr. Florence says. Perhaps he may have meant to bestow upon him one of those lovely black and yellow liveries, which would afford so striking a contrast with the dark green of Mr. Mackey's modest selection. But the great man—and, of course, the little one—had no more time to waste on the Pope just then. King Humbert was dying of anxiety and impatience to be introduced to brother King Mackey, and Mr. Florence hastened to the Quirinal to witness and take notes of this memorable interview. The fact that he refrains from giving any details impresses the humiliating belief that he was required to wait in the hall while he—Mr. Mackey that is—went up to the king's reception room. But this exclusion from aristocratic society is so painful a subject that, like Mr. Florence, we preserve a discreet silence regarding it. After relenting once more and calling on the Pope, Mr. Mackey paid a visit to the Duke of Beaufort, taking Mr. Florence with him. With what feelings he re-entered the palace we are not told; but no doubt the gamy duke must have been more or less affected at finding his old comedian in the service of another and much richer man. Whether his Grace thought the "quiet dark green" of Mr. Florence's attire becoming or not, is not stated—modesty probably, preventing the gentle actor's dwelling at too great length on himself. It is possible that the American people who looked to an interview with a returned comedian for something about dramatic affairs, were somewhat startled to find Mr. Mackey, the Pope's servants, and the Duke of Beaufort the principal topics of conversation; but there is consolation in the thought that we are all imitative people. The rest of the royal Bonanza family will shortly go abroad, and each will require a comedian to go with him, distinguished in proportion to the king's income. This will give such members of the profession as envy Mr. Florence his high standing among dukes and millionaires opportunity to enjoy equal happiness in waiting on them. But we do not think many of them do.

### SOCK AND BUSKIN.

....George W. June goes in advance of the Marie Prescott company.

....Aberle's Theatre, on Eighth street, is kept open the year round.

...."Connie Soogah" is in active rehearsal at the Madison Square Theatre.

....Daly's Theatre opened last Monday evening with "Cinderella at School."

....W. H. Burroughs plays the leading part in "Lazarre: A Life's Mistake."

....The Windsor Theatre will be opened on August 15 with "The Galley Slave."

....The Novelty Queens continue to give their performances at Tony Pastor's Theatre.

....Alex. Cauffman is summering in the Adirondacks and is studying his part of "Lazarre: A Life's Mistake."

....Estelle Clifford, a clever little actress, has been engaged as juvenile lady in the Adele Gray company.

....Effie Vaughn, who plays soubrettes with Marie Prescott this season, has taken a cottage at Long Branch.

....The Cauffman company, under the management of Edings & Cox, begins its season at Albany on October 1.

....John Thompson, who goes with Lawrence Barrett, has solved the wardrobe problem over which he has been so puzzled. He is therefore happy.

....W. H. Seymour has received several flattering offers for the coming season but has not yet closed. He is the best singing comedian on the stage.

....If Elliott Dawn could get two plays per year to dramatize, and make as big a haul as he did from Cauffman, this city would be too small to hold him.

....Sara von Leer has been engaged to play the leading rôle in "Lazarre: A Life's Mistake." She is a very strong actress and a beautiful woman.

....Robert Grau has become the manager of Kate Glassford's combination, which begins its season at the Theatre Royal, Montreal, on August 22.

....The Meigs sisters, who are to sing quartettes in the new play, "Coney Island," at the Union Square Theatre, are natives of this city, and quite young.

....Frank Goodwin has purchased a new emotional play,

entitled "A Daughter's Fate," written by Frederick Grain. It will be produced early in the season.

....It is asserted that Mr. Frohman, manager of the Madison Square Theatre, receives the largest salary ever paid a business manager by any theatre in the world.

....Kate Morris will be the leading juvenile lady of the Marie Prescott company. Last season she was a member of Daly's company. She is a valuable acquisition.

....The Standard Theatre opens on next Saturday evening with "The Messenger from Jarvis Section," in which B. Macauley was originally seen two years ago at the Broadway Theatre.

....A dispatch from Dayton, Ohio, states that upward of \$2,000 worth of seats have been sold for the first performance of "Uncle Isaac," Fred. Maeder's new play, typical of Hebrew life in America.

....The Union Square Theatre opened on Monday night with "Coney Island; or, Little Ethel's Prayer." This piece is of a somewhat pictorial order, and its scene is laid in and around New York.

....Leonore Simons, lately of San Francisco, where she appeared with great success in grand opera in Madame Fabbri's company, has arrived in this city and will be heard during the season both in opera and concert.

....The season at Niblo's Garden will open with Sam Colville's version of "Michael Strogoff," and no other engagement has been made for the winter. If the play makes the success that is expected of it, no change of bill will be required.

....Marie Prescott is spending a few weeks in Connecticut. She commences her starring tour at English's Grand Opera House, Indianapolis, on September 15. Miss Prescott will be supported by a powerful company, and she will probably be one of our most successful stars.

....Adeline Stanhope, who played for a number of years with Barry Sullivan, has been engaged by Fred. Lyster to star in the "Loyal Till Death" combination. She will be supported by J. Heyward, J. Vinson, H. L. Hay, Delafield and O. Holland, Irene Ackerman, Mabel Cloudesleigh and E. B. Holmes.

....Regina Dace, who has been playing during the summer with Lytell's company in Halifax and St. John's, is evidently a great favorite in those cities. The newspapers speak in the highest terms of her talents and beauty. She will be the leading lady of C. W. Taylure's company, and will play in New York during the season.

....The Park Theatre will be opened on September 12, with an entertainment furnished by the Hanlon-Lees, a combination of acrobats, pantomimists, and actors who have enjoyed great success in London and Paris. Their piece is called "La Voyage en Suisse." It consists of a series of mishaps by stage, rail, and other means of conveyance.

....The new piece with which the Fifth Avenue Theatre is to be reopened on August 22, is a farcical comedy entitled "Smif." It is from the pen of George Fawcett Rowe, the author of "Fun on the Bristol," and is the joint property of Mr. Rowe and Henry C. Jarrett. It is said that the production will be marked by a number of novel spectacular and sensational effects.

....The Fifth Avenue, which is to be run this season under the direct business management of Charles Andrews, is to be opened Monday evening, August 22, with a new play by George Fawcett Rowe. Mr. Andrews says he does not intend to announce the name of this piece until a couple of days before the opening. It is understood to be a scenic production, and it will be controlled by Henry C. Jarrett.

....At Haverly's Fourteenth Street Theatre, Jennie Lee is to appear early in the season in "Jo," under the management of H. J. Sargent. Mr. and Mrs. McKee Rankin are the next stars engaged at this house. They come with two new plays—one the English drama, "William and Susan," W. G. Wills' version of Douglas Jerrold's "Black Eyed Susan," the other Joaquin Miller's "Forty-nine," in which they will open.

....Charles E. Furbish, a well known theatrical manager, died somewhat suddenly at two o'clock on Sunday afternoon, at Bellevue Hospital. Mr. Furbish was about thirty-six years of age, and his family, consisting of a mother and sister, reside at Boston. The deceased began his connection with the theatrical world some years ago as usher at Barnum's Museum, and there rose to be chief usher. After a time he formed a partnership with E. Wilton, and having scraped enough money together to satisfy Augustin Daly that his royalties would be paid, they traveled through the small towns of the different States with a good company presenting his plays. Their success was great, and they may be called the pioneers of the combination system. Subsequently Mr. Daly retired from the traveling field and ceded all the territory to them and furnished them with "Frou-Frou," "Divorce" and "Article 47." They strengthened their company considerably, which included such people as the late B. C. Porter, Harry Hawk, George Boniface, Stella Boniface, and Georgie Langley, and with these they established a first-class reputation. Just after the great success of the "Two Orphans" at the Union Square Theatre, the partners separated, and Furbish and Daly also fell out. A. M. Palmer then gave the right to play the "Two Orphans" throughout the country to Mr. Furbish, who, with his fine company, traveled under the title of Furbish's Fifth

Avenue Company. The drama was mounted admirably, and everywhere produced in magnificent style, and Mr. Furbish accumulated in a very short space of time a considerable fortune.

....It has not been decided as yet what the opening will be at Booth's Theatre; but it is altogether probable that the Kiralfy version of "Michael Strogoff," written by A. R. Cazauran, of the Union Square Theatre, will be fixed upon. Mr. Kiralfy has engaged William Rignold for *Ogaroff*, Miss Nelson for the *Gypsy*, and Allin Thomas for one of the correspondents. It is probable that Henry Nevill will play *Strogoff*. Following this attraction, if it is settled upon, will come "The World," for two weeks, with all the original scenery and some of the original cast. Then Edwin Booth appears for four weeks under the management of Henry E. Abbey. After that Maurice Grau's French Opera Company for a fortnight. Then Miss Anderson four weeks, in tragedy, and Strakosch for two weeks with Gerster and possibly Kellogg. Fanny Daventport will probably follow the opera company. D'Oyly Carte, who has bought "Youth," a new piece, of which much is expected in London, has spoken for time after this, and if the piece "goes" across the water its term at Booth's will be indefinite. Hughson Hawley, who was imported by the Madison Square Theatre management, has been engaged as scenic artist, and Professor Withers as the leader of the orchestra.

### CORRESPONDENTS' NOTES.

CHICAGO, August 4.—Despite the intense heat which has been our affliction during the present week, theatrical affairs are to be reported booming. Four of the theatres are running under full pressure, and two at least with good houses. All things considered, there is nothing remarkable in the fact, though it may serve as a hint to managers elsewhere what kind of pieces can run successfully through the heated term, and how they should be conducted. The two theatres most successful during the present week are McVicker's and Hooley's. At the first, "The World," long advertised, and under the skillful management of Brooks and Dickson and their popular agent, Jas. Morrissey, is packing the house at every performance. The play, you know, is purely scenic, but scenic in the most gorgeous and realistic sense; in fact, so skillfully have the arts of stage mechanism been applied that every one who sees the performance once, goes again; and everybody does go once. The leading characters are equal to their parts, and the favorite names of Crisp and Reed add to the popularity of the piece. At Hooley's Theatre, on the other hand, we have an intensely dramatic play, the "Danicheffs," supplemented in this instance by the richest and most beautifully appropriate scenery attainable. The company also, is one with which a long engagement has made us familiar, and which by playing long together has come to adapt itself equably and smoothly to everything it undertakes. For the Grand Opera House there is little to be said, excepting that a poor play, "The Hidden Hand," taken up at a "snap," and after two days' preparation, is playing in the most slovenly manner to empty benches. The Olympic is still struggling with the woes of "Uncle Tom." Haverly has received from an American banker in London a cablegram, congratulating him upon the brilliant success that attended the opening there of his Genuine Colored Minstrels. For the coming week are announced: Hooley's—"A Celebrated Case;" Grand-Acme Company in "La Mascotte;" McVicker's—"The World."

G. B. H.

PHILADELPHIA, Pa., August 4.—Notwithstanding the hot weather, two of our theatres opened their doors last Monday, August 1, and they were both wise to do so, since they were both filled by large audiences. At the Walnut "The World," which had such a successful run in New York, was given under the management of William H. Daly. The scenery and costumes are handsome, the stage mechanism is in some scenes a veritable triumph, and the cast, which includes such favorite artists as Barton Hill, Harry Meredith and Frank Wilson, secured on the first night a success which will, no doubt, go on increasing during their four weeks' engagement. The new Eighth Street Theatre, which was privately opened for a large number of invited guests, on Saturday night, began on Monday what seems to be a highly successful season. The building itself is highly praised for its design and for the completeness of its finish; the seats are comfortable, the scenery all new and the drop curtain representing a view on the Wissahickon was particularly remarked. The apparatus for forcing pure air into the house is admirably arranged, and will be appreciated during the summer season. "Little Em'ly," the well known dramatization of David Copperfield, was the play chosen for the opening night. It showed to its best advantage a well chosen stock company, which includes some well known names. Altogether the first impression was good, and Q. C. Brown, Jr., deserves great credit for his efforts to please the public. At the Museum "Saved from the Wreck" has begun a second week. It is said that Manager George K. Goodwin will secure the Academy of Music and produce "Michael Strogoff" there, should the stage of the Chestnut Street Opera House prove too small for the accommodation of the four hundred people who will appear in that play. Edwin Booth will act here at the Lyceum next winter, together with a leading actress who will come from England to



support him. The open-air concerts of the Männerchor Garden continue nightly, and very choice and varied programmes are offered to his patrons by Carl Sentz, the musical director. J. VIENNOT.

### Italy and the Drama.

[FROM OUR OWN CORRESPONDENT.]

ROME, July 20, 1881.

I HEAR that you are going to have a regular Italian playhouse in New York. Excuse the old fashioned word "playhouse;" but it is to distinguish it thoroughly from an opera house, which the word Italian theatre might have conveyed. Well, I am glad that you are going to have a regular Italian playhouse in New York. You will be more fortunate, then, than Italy itself, as not even Rome has a regular playhouse. Most Italian theatres are devoted to music and dance, and there are opera houses in every town and almost in every village of Italy. A ballet company is generally combined with every operatic company; nor is an operatic company considered complete without its ballet company, the corps de ballet frequently acting as supers in the operas to swell the chorus. This makes Italy a capital training school for singers and dancers, but it is detrimental to dramatic art; and, under these circumstances, it is next to a miracle that Italy can yet produce a Salvini, a Rossi, or a Ristori, considering the little encouragement that dramatic art receives in the land of the muses. But I am convinced that, if dramatic art was as much encouraged as the other arts in Italy, she would bring forth as many great dramatic authors and actors as she has already brought out great music composers, musicians and singers. But every one's ambition here is to write an opera or to become a singer—few, very few, directing their thoughts to the drama. Nevertheless, with all these drawbacks Italy has her dramatic literature, which you will see if your regular Italian playhouse continues a year in existence.

Who knows if some great Italian playwright may not spring up among you, and that Italy may not owe to America a future great dramatic name? In the meantime, I hope that you will from the beginning learn to know the prince of modern Italian comedy writers—Ferrari, whose "Suicide" has already been translated into German and has met with an enthusiastic reception in Vienna, where the audience cannot be taxed with exaggerated sympathy for Italy. All Ferrari's plays are popular; and all are moral—almost too moral, for all have a particular moral at which they preach. Next to the "Suicide," his "Two Ladies" is the most popular, and certainly inspired the French play of "Coralie's Son." Ferrari's play, however, is superior in every respect. He has written over a score of plays, and all are popular in Italy; yet, to show you how little the drama is encouraged here, this man, who would have town and country mansions were he French, has to teach to live. Another Italian author, seeing the financial uselessness of writing for Italy, has taken to writing in French; and his "Rome Vaincue" is now world-famed. But Ferrari is a patriot as well as a dramatic author. He fought for Italy's unity in his youth; and a professor's chair in Italy is dearer to him than would be a seat in the French Academy.

I do not know whether your Italian Dramatic Company will be equal to tragedy at first; but if so, Cossa will delight you for the beauty of his language and the naturalness of his action. Rossi will, no doubt, give you his "Nerone" before long; but, besides "Nerone," Cossa has written "Messalina," "Cleopatra," the "Borgia," and others equally celebrated in Italy. Cossa is Roman, and a republican Roman; but he never offends the present monarchy. The King and Queen, indeed, are among his most zealous admirers.

Between tragedy and comedy comes Cavallotti, another red republican. If his "Alcibiade" was not in seven acts, it would be perfection; and I have no hesitation in saying that there is a comic scene in it which would honor Shakespeare, while there are a couple of love scenes which are gems of the first water, if I may join the word water with love. We may suppose it's a boiling spring water.

The romantic Bulwer has a counterpart in Marengo, whose "Golden Spurs" has a tinge of the "Lady of Lyons," and Walter Scott has found a disciple in Giacosa, who sings in harmonious verse the loves of chateaux and pages.

Torelli, Ciconi, Dominice and Castelvichio are also stars. Giacometti, you must know, has written much for Ristori. Leone Fortis, who writes under the name of "Doctor Veritas," has also written one of the most favorite plays of modern Italy; that is, "Heart and Art." Italian actresses give this generally for their benefit. In this play there is a scene which Zola (also an Italian by the by) has inserted in his "Nana;" only Zola makes it revolting, according to his usage, whereas Fortis invests it with charm and poetry—I mean the smallpox scene.

There is hardly a play of the modern French and Italian stage that I have not read or seen acted, and, with the exception of Dumas (Son), there is not one French modern author whom I consider superior to any Italian author, and certain Italian plays are more moral than French plays. They are a little stiff. They cannot be otherwise, for Italian society is stiff; and the drama of a country is the reflection of that country's society. Hence it is that few English plays could be translated into French or Italian, for English society is freer than either French or Italian society, where girls are

allowed no expansion, and where language is as stiff and stilted as it was in England in the time of Queen Bess. Nevertheless, Cossa, Ferrari, Marengo, Cavallotti, and others I have named, have introduced the natural school, and for this alone they deserve the popularity they enjoy in Italy, and will soon, I think, enjoy in America.

I read in the Paris papers that Verdi's "Iago" will come out in Milan next carnival. In Milan, however, the news is doubted. Last spring Verdi wrote to Rome to say that the opera was not begun, and he did not know when it would be. But perhaps the French know more than us, as a French baritone is to take the part of Iago. Othello will be a secondary part compared to Iago.

Lots of new operas are promised here and there. At Bergamo, Podesta's "Marriage Under the Republic" is announced.

At Naples, the "Rose of Perova," by Guidi, father and daughter. The father writes the libretto, the daughter the music.

The *Trovatore* tells us that there is a lady in Madrid who has two voices, soprano and baritone, and she sings both during one evening and sometimes in one aria; for instance, the andante in soprano and the allegro in baritone. What next?

In Rome Emma Zutan is creating a sensation for her beauty and gymnastic exercises. I advise all who understand Italian to read Vieuxtemps' Reminiscences in the *Gazette Musicale*, published by Messrs. Ricordi. They are very amusing and interesting. Poor Vieuxtemps! Such men should never die.

AU REVOIR.

### "The World" in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, August 3, 1881.

ONCE more Chicago steps forward and claims the honors. It is a compliment to our city that Brooks & Dickson have chosen it for the initial presentation of their magnificent production of this celebrated piece; and it is a compliment also to our favorite theatre that McVicker's was selected for the engagement. This piece, owing to the fame given it by the journals of the East and the skillful advertising of James W. Morrissey, the business manager, has been quite eagerly expected since early summer, so that every one was curious to see it on the stage.

Jas. Dickson's ingeniously arranged dress rehearsal on the evening before opening night, to which the newspaper men of the city were invited, gave an admirable opportunity for long descriptive notices of the play in the morning papers, before the initial performance; an opportunity not neglected by Mr. Morrissey for carrying on, to the last moment before the curtain rose, his admirably conducted programme for exciting public interest and enthusiasm. As a result the opening night found the theatre packed from orchestra to galleries; since which time there has been no falling off, but rather an increase in numbers at each performance. Every night, some time before the doors are opened, long lines of ticket purchasers block the pavement, and the late comers are greeted by the conspicuous placard, "Standing Room Only." It has, in fact, created here a great popular excitement, so that the "world and his wife" have turned out to see it.

As for the plot, New York is already familiar with that, so there is no need for my dwelling upon it here. But for the mounting, those who have seen the same piece in London and New York pronounce this the most realistic presentation yet.

The company, upon which in this play so little depends, is a fair one, while Roland Reid as *Mose Jewell*, has made the happiest hit of his life; and Harry Crisp, as *Sir Clement*, displays an ability for leading business which has been already acknowledged wherever he has appeared. The impersonation of *Mabel*, by Agnes Proctor, is pleasing and dignified.

Those who remember the seasons of 1874-75-76 and '77, the openings of which proved so disastrous, cannot but be struck by the cheerful contrast afforded on the opening night of the "World," when all cash and no "paper" packed the house. Among the most notable hits in the play, of course, the realistic raft scene, upon which the curtain is called up three or four times nightly, is the first. At the wonderful explosion scene, the audience sit electrified and their enthusiasm is unbounded at the exquisite panoramic effects upon the Thames. The passenger elevator scene is also heartily commended.

The leading papers here have devoted column after column to the endeavor to portray on paper the mysteries and entrancing effects of the stage garniture in this piece.

The engagement will last four weeks from date, when, after a short visit to Milwaukee and several other Western cities, the piece will be placed on at Booth's Theatre, New York, about the middle of September.

Judging from present appearances, it is a foregone conclusion that Brooks & Dickson will be able to lay by something like \$100,000 from the profits of "The World" alone this season.

The great excitement created by the piece is my excuse for giving it a special letter.

G. B. H.

### Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XXI.

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OF those receiving benefits not advertised were Messrs. Hallam, Malone and Singleton; also Mrs. Adcock. Upon March 11, Miss Hallam and her two brothers, Lewis and Adam, were tendered a joint benefit, and the following was the bill:

#### ROMEO AND JULIET.

A TRAGEDY, BY WILLIAM SHAKESPEARE.

Characters.

Romeo.....by.....Mr. Rigby	Friar Lawrence.....by.....Mr. Clarkson
Mercutio.....by.....Mr. Singleton	Balthazar.....by.....Mast. L. Hallam
Paris.....by.....Mr. Adcock	Juliet.....by.....Mrs. Hallam
Tybalt.....by.....Mr. Malone	Lady Capulet.....by.....Mrs. Rigby
Capulet.....by.....Mr. Bell	Nurse.....by.....Mrs. Adcock
Montague.....by.....Mr. Hallam	

And

#### THE STAGE COACH.

A FARCE, BY GEORGE FARQUHAR.

Cast.

Forlough Rawer.....by.....Mr. Hallam	Fetch.....by.....Mr. Rigby
Macahone.....by.....Mr. Hallam	Jolt.....by.....Mr. Adcock
Sir Nicodemus.....by.....Mr. Miller	Landlord.....by.....Mr. Singleton
Somebody.....by.....Mr. Bell	Isabella.....by.....Mrs. Clarkson
Captain Basil.....by.....Mr. Bell	Dolly.....by.....Miss Hallam
Uncle Michan.....by.....Mr. Clarkson	

Each of the three persons for whose benefit the above bill was given, had become more or less experienced upon the stage while in the colonies. "Romeo and Juliet" had only recently been given, while the farce was almost new to this company; the piece had been played by Murray and Kean's company, and therefore not new to the audience. It was a pleasing farce taken from the French, one scene only, that between *Captain Basil* and *Nicodemus Somebody* being taken from a piece entitled "Les Croixes d'Orleans."

So successful had the company been that, when it was appealed to on behalf of the poor, it set apart one night for their benefit and gave the following bill:

#### LOVE FOR LOVE.

A COMEDY, BY WILLIAM CONGREVE.

Cast.

Sir Sampson Legend.....by.....Mr. Malone	Jeremy.....by.....Mr. Miller
Valentine.....by.....Mr. Rigby	Nurse.....by.....Mr. Adcock
Tattle.....by.....Mr. Singleton	Angelica.....by.....Mrs. Hallam
Scandal.....by.....Mr. Bell	Mrs. Fraill.....by.....Mrs. Adcock
Ben.....by.....Mr. Hallam	Mrs. Foresight.....by.....Mrs. Rigby
Foresight.....by.....Mr. Clarkson	Miss Prue.....by.....Miss Hallam

This piece, it appears, met with great applause, the house for that night was the most crowded of the season. The end at last came. March 18 closed the first season of the London comedians in New York. It was a joint benefit night for Mr. and Mrs. Love, and one of the finest bills of the season was offered, as follows:

#### THE BEGGAR'S OPERA.

BY JOHN GAY.

Cast.

Macheath.....by.....Mr. Adcock	Nimbling Ned.....by.....Mr. Huld
Peachum.....by.....Mr. Hallam	Moll Bracen.....by.....Mr. Clarkson
Lockit.....by.....Mr. Malone	Polly.....by.....Mrs. Beccoley
Flick.....by.....Mr. Miller	Lucy.....by.....Mrs. Clarkson
Mat o' the Mint.....by.....Mr. Bell	Mrs. Peachum.....by.....Mr. Adcock
Wat Deary.....by.....Mr. Singleton	Jenny Diver.....by.....Mrs. Love

Followed by

#### THE DEVIL TO PAY.

A BALLAD FARCE, BY C. COFFEY.

Cast.

Sir John Loverule.....by.....Mr. Adcock	Lady Loverule.....by.....Mrs. Adcock
Jobson.....by.....Mr. Malone	Nell.....by.....Mrs. Beccoley
Footman.....by.....Mr. Singleton	Lucy.....by.....Mrs. Love
Cochman.....by.....Mr. Rigby	Lettice.....by.....Mrs. Clarkson

To this bill was appended the following notice:

N. B.—Lewis Hallam, comedian, intending for Philadelphia, begs the favor of those having any demands upon him, to bring in their accounts and receive their money.

Merchants and traders in the good old Quaker city of Philadelphia, emulous of the entertainments given to the New Yorkers, began to wish for the comedians in their midst. Many of the emigrant residents were accustomed to the theatre in their own land, and saw no harm in gratifying their love for that pleasure. A number of Philadelphia gentlemen, visiting New York, witnessed the performance and made application to Mr. Hallam to visit their city. After many conferences an arrangement was come to, whereby, at the close of the New York season, the comedians should move to Philadelphia. Mr. Hallam was urged to apply to Governor Hamilton for permission to open a theatre. So anxious were these patrons of the drama to have Hallam's comedians move to the capital of Pennsylvania, that they assured the manager of success, and perfectly safe from all risks in spite of whatever opposition they might meet with from the inhabitants. Hallam knew well what opposition the comedians would meet with in that city. The popular tradition still lingered in their minds that they would be looked upon as "vagrants," and they doubted that success would wait upon them. Did not the statute books bear the record that the enacting of plays was a "crime"? But, a few years had wrought a great change in Philadelphia; a large portion of the population saw "no offence to morality or religion in any of those innocent amusements which bring men together to sympathize in joys or sorrows, uniting them in the same feelings and expressions with a brotherly consciousness of the same nature and origin."

Mr. Hallam was persuaded to try the experiment and apply



for liberty to play for a few nights. This was agreed to, and Mr. Malone was deputed to call upon Governor Hamilton and secure the requisite permission and to lay the merits of the new company before the dignitaries. As an inducement to undertake the mission, Mr. Malone secured exclusive rights to certain parts. He agreed that, if successful, he should be rewarded with the unchangeable right to such parts as *Falstaff* in "Henry IV," and "Merry Wives of Windsor" and *Don Lewis* in "Love Makes a Man; or, the Fop's Fortune."

Mr. Malone left the comedians and soon appeared in Philadelphia. He met with opposition on every hand.

The city was divided into two factions, one for and the other against the play. He almost gave up hope, and as a last resource, he wrote to the manager, Mr. Hallam, to come to his assistance. The manager left his company and hastened to Mr. Malone's assistance. The followers of Penn and their friends carried a petition to the Governor against stage plays. Counter petitions were prepared and presented by the lovers of the drama. Governor Hamilton yielded to the petition of the Thespians, and granted them a limited permission to open a theatre and produce twenty-four plays, with their usual afterpieces, and provided that they should "offer nothing indecent and immoral," and that one night's performance should be given to the city for the benefit of the poor.

[To be Continued.]

### Changing the Scenes.

THE dramatic season of 1881-82 in New York will be fairly under way in about a week or ten days. The Union Square opened on Monday night and on the following evening Daly's season began, and on next Monday night several other places of amusement will be open.

The most important changes embrace Booth's Theatre, where Mr. Stetson has already spent some \$12,000 in alterations and new embellishments. The balcony rail, which was formerly across the upper portion of the proscenium arch, with a copy of the famous picture "Comédie Humaine" above it, has been removed. The painting has been made into a border, and it will be employed as a part of the first massive interior which it is contemplated to construct. The sixteen feet which Mr. Boucicault added to the front of the stage have been cut off. A great lambrequin is to take the place of Mr. Boucicault's gilded painting. It is made of old gold satin in great puffs, set off by maroon drapery and fringed with cables of old gold. The orchestra space is half under the stage and half outside of it. The leader is to sit on a raised platform in the centre and the musicians will not be hidden from view. The space which they occupy is finished in velvet paper of deep maroon, with gilded benches. The lighting of the stage has been changed. The front edge of the stage has seventy-five argand burners, each of which is so arranged that three colors of light may be cast upon the stage at the will of the prompter. Between the musicians and the audience runs a polished brass rail, just back of which there will be three rows of velvet armchairs, extra large in size and handsomely made. These will be separated from the ordinary orchestra seats by a second brass rail. These chairs, Mr. Stetson says, cost \$10 apiece, or \$1,000 for the entire number. Underneath the boxes the space formerly occupied by Mr. Boucicault's addition to the stage is now covered by large benches, of tufted maroon velvet surrounded by a handsome hand-carved frame, which is gilded to match the framework of the proscenium arch. New carpets are to be laid in the house from top to bottom. They are heavy velvet affairs, the general tone of which is maroon. The most elaborate alterations and decorations are in the lobby. The floor of the outer lobby is of white marble, each square being set off by a blue corner piece. A new box office has been put in on the left near the main entrance where the old private office of the theatre was situated. It is elaborately carved and is decorated in white and gold. Over the box office window there is to be placed a valuable clock, and the figures "1881" will be placed in between that and the opening. In front of the box office window there is already erected a massive nickel rail, which was cast after a design of Mr. Stetson's, and which cost \$350. A similar arrangement has been put along the opposite side of the lobby to preserve the delicate coloring of the wall. The entrance is skirted by a marble dado in black and white. New storm doors, far less cumbersome than the ones which formerly swung at the entrance, have been put up. They have large glass panels, and the frame in which they hang is overtopped by a broad sheet of stained glass, in the centre of which there is a portrait of Shakespeare, beneath which, in a scroll, are the words, "All the world's a stage." The interior doors, which are of similar design, are also set beneath a large frame of this stained glass. On the left is a bust representing comedy, and on the right another picturing tragedy. In the centre is the line, somewhat fancifully disposed,

"To hold as 'twere the mirror up to nature."

Beyond the second doors, where the tickets are to be taken, the floor will be fully carpeted with a velvet fabric which was specially made in Boston for this purpose. In the back part of the lobby, where the water cooler used to stand, a place has been portioned for a cloak room, with retiring parlors in the rear.

The Union Square Theatre has also undergone elaborate rehabilitation during the summer months. The old flooring has been entirely removed, and is replaced by new wash boarding, upon which handsome gilded seat frames have already been erected. New and handsome cushions will be provided. The old stage has been removed, and a new one, constructed upon a hitherto untried model, has been built. It can be taken apart and will admit of the production of some effects which have never yet properly been seen in New York. The stage opening has been somewhat widened, but it has not been found possible to get additional ground to deepen this part of the house. The stables whose odors used sometimes to annoy the patrons of the Union Square have been removed, as well as the cook shop that was equally offensive. There is to be new frescoing in the lobby, and the box office has been materially changed.

The changes in the Standard Theatre are not elaborate. There will be a new set of storm doors swung in the lobby, and the box office will be set back so as to avoid the chilling winds from the street. In addition to this the drainage pipes are to be taken out and fresh ones put in their places. New carpets will be purchased and laid in the aisles and between the rows of seats. D'Oyly Carte has the whole season at this theatre, which Manager Henderson is sure has no equal for the purposes of light opera.

The comedy season at the Bijou Opera House will last three weeks, at the end of which the theatre will be closed for a week, and some important changes in the interior of the house will be effected. An entirely new set of boxes will be put in. These are to be decorated in cherry and blue, and, instead of being numbered, as is the usual custom in theatres, will each have a name. It is the plan of the management to distinguish them by the titles of the various successes which have been achieved in the house. The first proscenium box will be called "Audran," after the composer, and the second "Olivette." The up-stairs box to the right is to be named "La Mascotte," and that to the left "The Snake Charmer."

Haverly's Fourteenth Street Theatre is closed for elaborate improvements, which will be made also at the Fifth Avenue. Both houses are to be recarpeted, newly frescoed and supplied with new stages, in addition to receiving a fresh coat of paint on the outside. The latter theatre will also be supplied with a new drop curtain, now being painted by Voegtlin, who is the scenic artist of all Haverly's New York theatres. Harry Mann will continue in his position as the manager of this theatre, and he says there will be new gas fixtures all over the building. The season at the Fifth Avenue will open with "The Strategists," played by J. B. Polk and an excellent company.

The Grand Opera House is now receiving a handsome set of carpets, and the frescoing will be slightly touched up. A redecoration is deemed unnecessary. The management prefers not to make known its list of stars and companies; but it is probable that Mr. Wallack will play his customary engagement here, and that Fanny Davenport, the Rankins, Annie Pixley, "Joshua Whitcomb," "Deacon Crankett," "All the Rage" and the customary list of companies will appear under the fortunate management of Mr. Poole.

Wallack's new theatre can scarcely open before the holidays. During the interval, which would otherwise be spent in idleness by the company, they will appear in various cities about the States. There was some trouble before Miss Coghlan would consent to travel, but she finally concluded to yield to the wishes of her manager. The theatre will be opened with a new stock play from the English stage. The foundations of the building are all laid, and the walls will now go up rapidly. The company of Wallack's Theatre will be substantially the same as the one engaged last year. Henry Pitt retires from the organization, and his place has not yet been filled.

Harrigan and Hart's new Theatre Comique, in Broadway, opposite the New York Hotel, is rapidly approaching completion, and Mr. Harrigan expects to be able to produce his new farce there by Monday, August 22, at the very latest. The old Church of the Messiah formerly stood upon the ground. But very little of the old church building, except the walls, the roof, and the girders to the lower floor, has been allowed to stand, the interior of the structure having been completely gutted. The front of the new building on Broadway is 90 feet broad, constructed of Philadelphia pressed brick, and presents a very imposing appearance, as viewed from the opposite side of the street. The main entrance is by two large archways, 17 feet wide, which will be closed with iron gates during the night. On the extreme northern end is an entrance to a court 10 feet wide, which leads to the stage door, and adjoining this another large entrance, which is designed to furnish a means of exit from the balcony, so as to avoid any crush in the lobby when the house is being emptied. On the extreme southern side of the front is an entrance leading direct to the gallery, and another communicating with a 10-foot wide court similar to that on the north, by means of which admission to the stage can be gained. The main entrance opens into a shallow vestibule, from which the lobby is reached by a series of arched doorways, with sashes and leaded glass tinted. In the lobby, where the theatre proper begins, there is to be a series of twenty-four arches, the columns and pilasters of

which are to be richly molded and decorated in gold and bronze. Here, directly facing the main entrance, is to be the box office, and to the left of this is the office of the managers. Leading from the lobby, on either side, is a fire-proof iron staircase to the balcony, and both these are continued from the balcony to the gallery. The gallery portion of them, however, is to be used only in case of a fire or panic, when they will be open to afford exit to the gods. Under each staircase is a toilet room, one for ladies and the other for gentlemen. The floor of the lobby is to be in tiles in red, black and buff, laid out in bands, which will follow the constructive lines of the ceiling. From the lobby to the parquet there is one main central entrance 6 feet in width, and on either side of this another door 5 feet wide. The last two doors are to be opened to give exit to the audience, but the house will be filled by means of the central door only. The parquet is 50 feet deep and 70 feet wide, and is intended to seat 450 people. The old horseshoe form of the auditorium which is found in almost all our theatres has been discarded, and the lines of the parquet are oval. By means of this arrangement every seat in the house commands a clear view of the centre of the stage, and there would really seem to be but little choice in the reserved seats. The seats of the parquet will be upholstered in tinselled raw silk, with plaited brass bands over the top, and the upholstery will be so adjusted as to fit the form. On either side of the stage are two large proscenium boxes, and on either side of the balcony is one box. These are entered by a separate lobby and staircase of their own, entirely distinct from the auditorium. The boxes are canopied, and are to be elaborately upholstered. The largest of the two to the north of the stage has been reserved perpetually for the Stewart estate. A fine view of the stage is commanded by all the boxes, which are built on the oval line, like the seats in the auditorium. The oval line has been adopted from parquet to ceiling, so that there is not a single angle in the entire auditorium—a fact which not only makes the theatre pleasing to the eye, but adds greatly to its acoustic properties. The balcony is arranged to seat about 400 people, and the first three rows of chairs are to be upholstered in the same style as those of the parquet. The gallery is unusually large, extending into the auditorium as far forward as the balcony, and back over the lobby to the front or outer wall of the theatre. It is arranged to seat 800 persons, and there are five exits which can be used in case of fire or a panic from any other cause. There are the main entrance, the two staircases communicating with the balcony, and two exits on the half level, so that in a crush people will not be obliged to go from the bottom to the top of the gallery before reaching an exit. In addition to the many exits by means of stairways, fire-escapes are provided on the north and south sides of the building. They are in form of stairs instead of ladders, so that the danger of falling is lessened, and they communicate directly with the 10-foot court on either side of the theatre, from which there is access to Broadway by wide arches. The stage is 70 feet wide, occupying the entire breadth of the building, and 34 feet deep, well fitted with traps and all the various devices for producing scenic effects. The opening is 29 feet high and 32 feet wide, and formed by a solid brick wall, 16 inches in thickness, which is carried entirely up to the roof. Every part of the stage is made as thoroughly fire-proof as possible. The fly-gear is unusually high, and there are several fire-plugs on the stage, with a special engine and pump to keep a constant pressure on the pipes. The carpenter's shop, the dressing rooms, the boiler room and the engine are all in a separate building to the rear of the stage, with a two-foot brick wall between, and connected by fire-proof doors. The scenery for the new play is already painted, and the stage is, for all practical purposes, ready for use. The decorations of the new theatre are of a light and airy character, like the entertainments which it is proposed to give. They are in papier-mâché, and the prevailing colors are bronze, old ivory, and buff. The balcony and gallery are surrounded with elaborate friezes, with birds, animals and foliage. The circular fronts of the boxes are treated with panels, which have been specially designed, representing griffins, lions, flowers and birds. The proscenium frame is ornamented with antique bronze figures, and at the base of the columns on either side there is a niche in which have been placed two bronze figures which were used in the old Theatre Comique for a long time. One of the most important features of the new theatre is to be the system of lighting. The architects believe that no gas-burners should be allowed to meet the eye of a person at the play. It distracts his attention, they say, and so they have devised a system of lighting which will obviate this trouble. The parquet will be flooded with light from a prismatic chandelier in the dome, which is said to contain 22,000 prisms, and which will be lighted with electricity. Four sconces will also be placed on the walls, and in addition to this two powerful reflectors have been arranged in domes excavated under the balcony. While the performance is going on not a light will be visible to the audience, unless they seek for it in the chandelier above. There will be no lamp posts in front of the building, but the street will be illuminated by clusters of lights resting on four brackets attached to the wall of the theatre. The heating will be done by steam, and ventilation will be secured by means of a large chimney shaft in the rear of the stage and the numerous windows and doors of the establishment.





NEW YORK, SATURDAY, AUGUST 13, 1881.

## NOTES AND ACTIONS.

....N. J. Haines, Jr., is enjoying the cool breezes of the Long Branch beach.

....J. & C. Fischer sent on Monday last a shipment of uprights to Ecuador.

....It is believed that most of the organ manufacturers will be soon making pianos also.

....A. A. Maguire, music dealer, Springfield, Vermont, has given a chattel mortgage for \$1,000.

....The Mason & Hamlin Organ Company received during the past week a large order from London.

....It is said that the pianos made by E. G. Newman, of this city, are meeting with a good demand from the trade.

....The Mechanical Orguinette Company received on Monday a cash order for musical cabinets from Shanghai, China.

....Charles Blasius, Philadelphia, was in town this week, and it is reported that he added another well known firm to his list of agencies.

....Chas. Fahr, of Sohmer & Co., left this week for Long Branch, where he intends to spend his vacation. He was accompanied by his family.

....It is the general belief that from the present outlook the piano makers will have to largely increase the number of their employees during the fall.

....Geo. Steck & Brothers' pianos are meeting with great favor in California. Notwithstanding the present dull season, the firm has been receiving fair orders.

....Horace Waters & Co. received on Monday the medal awarded the house at the Sydney Exhibition. Reference has previously been made to it in these columns.

....Henry Lindeman, of Lindeman Brothers, who has been rusticated at Ellenville, N. Y., with his family, was in town this week to inspect affairs at the warerooms and factory.

....Several members of the trade who this week visited Behr Brothers & Co.'s factory and examined their pianos, expressed themselves as being well pleased with the instruments.

....Horace Waters & Co., have established three new agencies in Indiana during the past week, and from the present indications the firm expects a magnificent fall trade in that State.

....George Lyon, of Lyon & Healy, Chicago, who had been in this city for several days, left last week to meet his family near Boston. He will, however, return to this city in a few days and make his fall purchases.

....Horace Waters, of Horace Waters & Co., left on Monday for the Catskills, where he will remain several weeks. He was accompanied by his wife and will stop at the Tremper House, Phoenicia, Ulster county.

....Ernest Gabler received last week domestic orders for over sixty pianos, twenty-five of these were included in one requisition. He also received an order from Sydney, South Australia, for some of his instruments.

....The Mechanical Orguinette Company reports a great increase of domestic orders during the past week. The principal demand was from the West and South, but large orders are expected from other sections soon.

....Among the members of the trade who visited the city during the past week were: Henry Shephard, Oneonta, N. Y.; J. C. Hanna, Newcastle, Pa.; J. A. Westfall, Newton, N. J., and Wood T. Ogden, Middletown, N. Y.

....F. F. Northrup, with the Mason & Hamlin Organ Company, is rusticated on Long Island. It is said that he is having a very pleasant time, as he has a large acquaintance among the best families of the island. He spends much of his time yachting, so as to get the full benefit of the sea air, whereby he wishes to brace himself thoroughly for the great strain expected from the rush in trade which is sure to occur this fall.

....The work on the new office, wareroom and stock room of Behr Brothers is proceeding rapidly. A large force of workmen are employed and it is thought that during the ensuing week the rooms will be ready for occupation. Each room will be connected with the other and also with the factory, but the construction is such that any noise proceeding from the factory cannot be heard in these apartments.

....It is rumored that J. W. Currier, of the Mason & Hamlin Organ Company has nearly ready a new theory for the scales of all musical instruments, and which will probably furnish a law whereby a certainty of measurement can always be attained. It is said that the law can also be applied to all the sciences.

The theory will be most probably called either "2+1" or the "Trinity." It has already been applied by a couple of piano-makers in the construction of sounding boards.

....An alarm and several special calls at 8:15 P. M., on Friday, August 5, summoned fire apparatus to Hillborne Z. Roosevelt's organ manufactory, No. 40 West Eighteenth street. The building is an irregular one, the front part being three stories high. The rear part is four stories high and consists of a number of workshops, which face an open space roofed over between the front and rear buildings. The fire broke out from causes that are not known, on the fourth floor of the rear building, and as there was a large quantity of manufactured and unmanufactured wood on the premises the fire was drowned out by using an extraordinary quantity of water. The flames were under control in a few minutes and were put out in a quarter of an hour. With the first alarm the Central Fire Insurance Patrol arrived; but, as they had not enough covers to protect the valuable organ works that were in danger of destruction or spoiling from water, fifteen strokes on the fire-key brought half of the Central Insurance Patrol, and everything was well covered up when the fire was out, but it was not possible to protect a number of sounding boards and other parts of organs before water reached them, and damage to the amount of \$9,000 or \$10,000 was done by water, while the damage to stock by fire was not more than \$1,000. The damage to the building is less than \$500. Among the damaged property is a \$4,000 organ just finished for a church in Virginia. It is almost entirely ruined. James Cottier, one of Mr. Roosevelt's foremen, loses many of his tools, which are insured for \$400. Mr. Roosevelt is partially insured. Mr. Roosevelt has been in business nine years, and has made ninety organs, which cost from \$1,000 to \$50,000. The largest sum was paid for the organ in the Garden City Cathedral. A very fine organ was shipped to Rome for the American Church there. Thirty of Mr. Roosevelt's organs are in Philadelphia. Extraordinary precautions against fire are observed in the manufactory. Generally there is no fire above the cellar where the boilers are. At times, when holes in sounding boards are charred with red-hot irons, preparatory to the holes' being smooth finished, the operation is closely watched, and on those days the foremen visit the building long after work hours to see that all is safe. There was no "burning," as these operations are termed, on Friday.

....Among the firms that have recently embarked in the piano business there are, perhaps, none who have started under more favorable auspices than R. M. Walters, whose warerooms are located at 27 East Fourteenth street. Mr. Walters has been long known in this city as a prominent business man and as one who is willing to spare no expense to push his interests to the highest degree attainable. He has been bred in mercantile life and knows all the ins and outs whereby a man with vigor and money can make his mark in almost any branch of industry he undertakes. He is at present manufacturing a piano styled the "Narvesen," which is said to be an excellent instrument, both in tone and solidity of construction.

....Several New York musicians have been for some weeks rustivating among the Catskills at Pine Hill, Ulster county, N. Y., and in order to enliven their retreat they rented a house wherein to assemble and enjoy themselves as best they could by oral music. However, one of their number, viz: Director Alexander, of the New York College of Music, seeing the want of instrumental assistance, sent for a Sohmer piano, which was at once forwarded, and it is said the music rendered by it so charmed the audience, particularly those who permanently reside in the Pine Hill district, that one of the latter, named E. D. Gosseo, purchased the instrument after the first rendition.

....W. H. Alfring spends several days each week with his family, who are enjoying the pleasures of Asbury Park, N. J., and during his visits he has made it a special business to see how his firm's pianos stand the sea air there. Although there are quite a number of these instruments used at that celebrated watering place, Mr. Alfring reports that, after a searching examination, he was unable to find any out of musical condition.

....Reed & Thompson, St. Louis, are agents in that city for the Mechanical Orguinette Company, and are pushing the goods manufactured by the house in a laudable manner. Last week E. M. Reed, one of the members of the firm was in this city and left an order with the firm for several hundred instruments. This is an indication of a good fall trade in Missouri.

## Detroit Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

DETROIT, Mich., August 4, 1881.

THE summer holidays are nearly over, and the trade watches with keenest interest the business barometer. Business had been so brisk in the spring that it would have been unreasonable to expect its continuance during the heated term; but now that autumn is near at hand we can look for very lively work in all directions.

At C. J. Whitney's, on Fort street, the piano and organ department includes the Chickering; Hallett, Davis & Co.; Haines Brothers, McCammon, Hallett & Cumston, Whitney, and Hale pianos; the Estey, Whitney, and Bay City organs. The piano rooms proper were filled to their utmost capacity,

over one hundred pianos of the various makes just mentioned being exhibited for the most fastidious to choose from. The stock of organs rises into the two hundred, and still more are coming. C. J. Whitney is the general State agent for all these instrument manufacturers, whose interests are certainly well guarded by Merritt J. Chapman, the gentlemanly and efficient clerk in charge of that department. On inquiring about the specialties the firm was now making outside of its piano and organ trade, I was informed that it was importing fine violin strings (of which it has now on the way one case of one thousand bundles); band and string instruments in large quantities. Of these it has three large cases coming. Judging from the large number of customers going in and out, the house is doing an immense business and is bound to keep abreast with any other establishment in the Northwest.

J. P. Weiss was found at his store, 76 Woodward avenue, busy looking over and placing in perfect order an elegant upright just sold. He is the State agent for the Steck and J. C. Fischer pianos, of which he has a stock of over fifty grand, square and upright; also a goodly number of the Burdett and Wilcox & White organs. He spoke of having just received from Europe the invoice of six cases of musical goods, such as violins, violin strings, clarinets, flutes, etc., which will reach him just in time for the fall trade, prospects of which are, according to his opinion, very promising. Mr. Weiss' sheet-music trade is very good; he has lately made great acquisitions to his stock in the way of foreign music, for which this firm and that of Whitney have the largest demand in the city. Mr. Weiss contemplates ere long a business visit to New York.

Charles Shaw, the new manager of the Detroit Opera House, is spending his summer vacation at Morpeth, Ont.

William S. Lowry, the actor, who was recently the recipient of a benefit given at Whitney's Opera House, died from consumption on the 2d inst., aged forty years.

The Universalist Church, on Grand Circus Park, is having a large organ put in. It was built by Johnson, who has also the contract for a similar instrument to be placed in the Woodward Avenue Presbyterian Church.

J. H. Hahn and wife are back from a brief trip to Quebec and the seashore.

J. de Zielinski is back from Tennessee. The remainder of the month he threatens to spend in Manitoba, where the temperature is less broiling than it has been here for the past few days. He resumes his organ duties at St. John's Church the last of the month.

The death of ex-Governor J. J. Bagley has called out a universal expression of regret and esteem. One of the most genial, liberal and helpful citizens of Detroit, his loss and influence will be felt not only in the city, but throughout the State.

## Toronto Trade Notes.

TORONTO, Ont., August 3, 1881.

THE prospects for the coming season in the Canadian piano trade are, judging from the feeling prevalent among the dealers here, more than usually bright.

The general state of the country, commercially speaking, whether due to the political policy now in force or not, is one of prosperity, coupled with a feeling of security in the stability of trade, while the glowing reports of the standing and harvested crops, backed by the satisfactory condition of prices will, undoubtedly, relax the tension of the purse-strings of the hardy tiller of the soil, and make him more susceptible to the calls for home comforts. As a natural result of their employers' well-doing, the working classes benefiting directly thereby, are beginning to feel more independent, and are just developing those tastes, the gratifying of which the difficulty of procuring actual necessities had, for some time back, rendered impracticable.

The important position that music now occupies in our educational system, is beginning to show results in the largely increasing demand that is being developed among all classes for pianos and organs; and now, that all of our dealers have adopted the installment plan of payment, many who, in former days, looked upon the possession of an instrument as something to be prayed for, without hope of realization, find themselves the happy owners, without the accompanying curtailment of other tastes, that otherwise would have been unavoidable. As this system, while being largely patronized by all grades, is more especially intended for the working class, and is found to work satisfactorily for both dealer and customer, the effect that it is destined to have on the piano business cannot but be beneficial to the volume of trade, as being comparatively in its infancy, the results that must follow, when more generally understood and appreciated, cultivating, as it does, a field that before was almost a wilderness, can hardly be overestimated.

A. & S. Nordheimer, the largest and oldest house in the trade, report thus far an excellent season, and speak most assuringly of the future outlook of both piano and music business, in the latter of which it is widely known as publisher. This firm holds the Canadian agency for the Steinway, Chickering, Gabler, Haines, and other pianos, and has branches all over the Dominion.

Mason & Risch have just completed their new piano factory, and expect to run it to its full capacity. They are turning out some very nice instruments, both in uprights and



squares, the make and finish of which reflect great credit upon them.

Heintzman & Co. are also making large additions to their factory, and report a most satisfactory state of business.

Girard Heintzman reports orders for his upright pianos far ahead of what he can turn out for some time.

R. S. Williams & Son are turning out a large number of square and upright pianos, and seem to be doing a large trade.

Isaac Suckling & Sons are making extensive alterations in their establishment, the intention being the addition of a piano wareroom to their music business. This firm reports a most successful season so far, and expects still more satisfaction as the year grows older.

S. B. Whitely, late of Montreal, and formerly of New York, is now filling the position of organist at St. George's Church. In the choir, he has the assistance of E. W. Schuch, the ever popular baritone, and H. M. Arnold, one of our most favorably known tenors.

S. Nordheimer, president of the Toronto Philharmonic Society, F. H. Tonington, conductor of the same and organist of the Metropolitan Church, and I. Suckling, of I. Suckling & Sons, are in England. WILLBROOKE.

### Salem Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

SALEM, MASS., August 6, 1881.

WE are sadly in need of a new opera house. The new building soon to be erected on the old Perley lot would be a capital place for it. To be sure, we have our Mechanics' Hall, but this lets for every and any thing. It is the only place in the city for entertainments, but the great objection to it is its dressing room accommodations, which are neither clean nor convenient, and we think that if a new hall could be finished in the upper part of the new block, and furnished like the Mechanics' Hall, though not so large (say to seat about 700 persons), and have an entrance from Essex street, and the rent fixed at a small sum, it would not only pay a handsome dividend to the owners, but would be the means of giving us more of the better class of entertainments than are so much needed.

The music business has continued very good through July, with more demand for pianos than organs. A lively trade is anticipated this fall.

E. V. Emilio, Chickering's agent, is the only dealer who is closed for the month. L. F.

### Trade in Buffalo.

[FROM OUR OWN CORRESPONDENT.]

BUFFALO, N. Y., August 6, 1881.

THERE is a great amount of competition here, as will be seen by the number of musical establishments, of which the following is a list: Denton & Cottier, C. Kulm & Co., Wahle & Sons, F. Knoll, P. Zimmermann, C. Utley, E. Moeller, C. O. Schugen, R. C. Ward. Piano manufactories: Kurtzman, Schuler, Malt.

A great many pianos are represented here: Steinway, Sohmer, Chickering, Weber, Steck, Knabe, Hazelton, Decker Brothers, Kranich & Bach, Lindeman, Behning, Pease, &c., C. Kulm & Co. (C. Kulm and Geo. H. Rieglmann), who represent the celebrated Sohmer pianos, also represent the Mechanical Organette Company, with the combination organ, a wonderful instrument. They carry on a brisk trade.

The piano manufacturers pronounce business good.

B. SHARP.

### NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

W. A. Pond & Co., New York City.

1. Rooney's Guide to the Opera.
2. Alas! And Did My Saviour Bleed? (hymn)..... A. E. Berg.
3. The Fairy Jane..... (song)..... Theo. Marzials.
4. Because of Thee..... "..... B. Tours.

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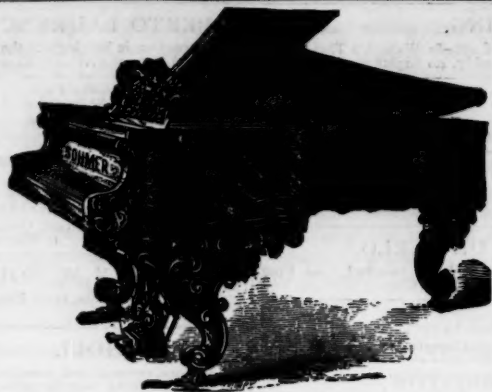
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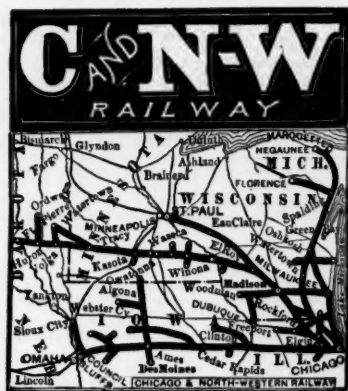
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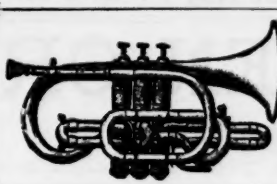
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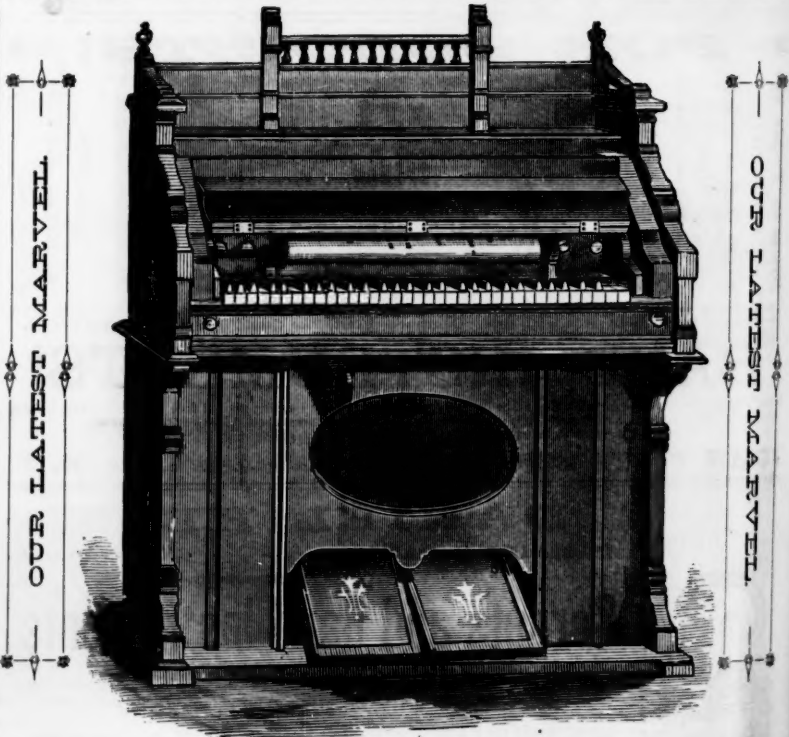
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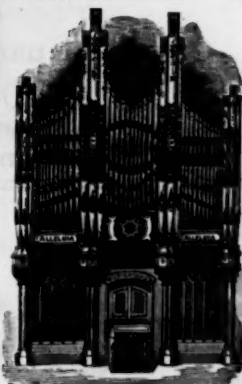
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